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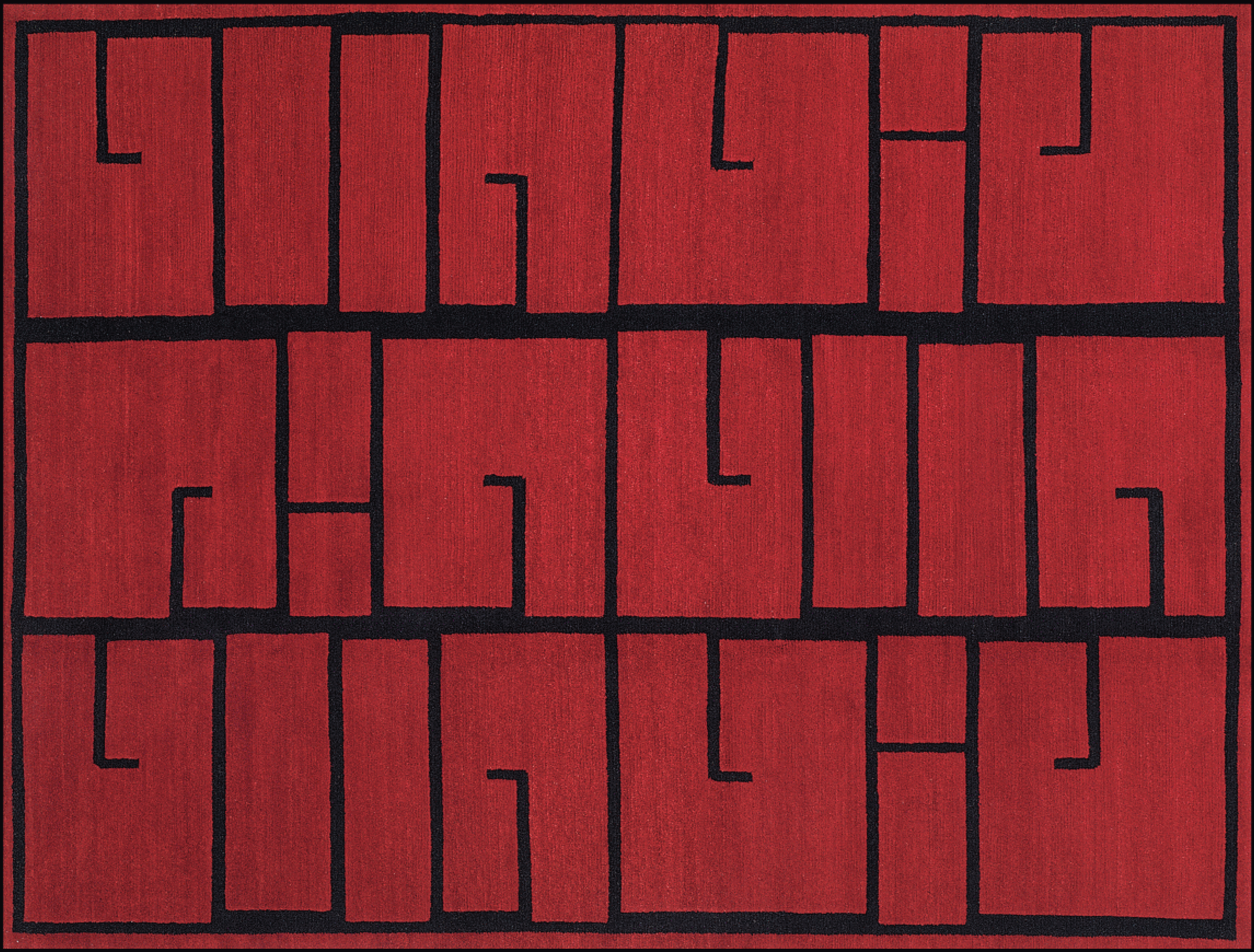

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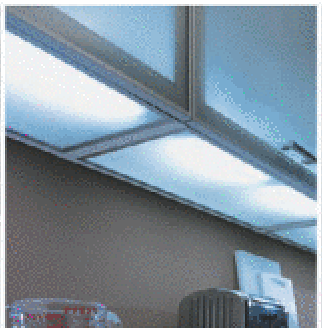

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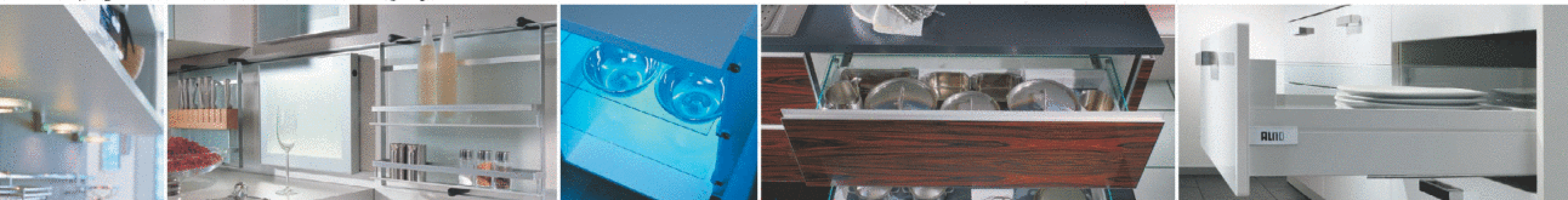

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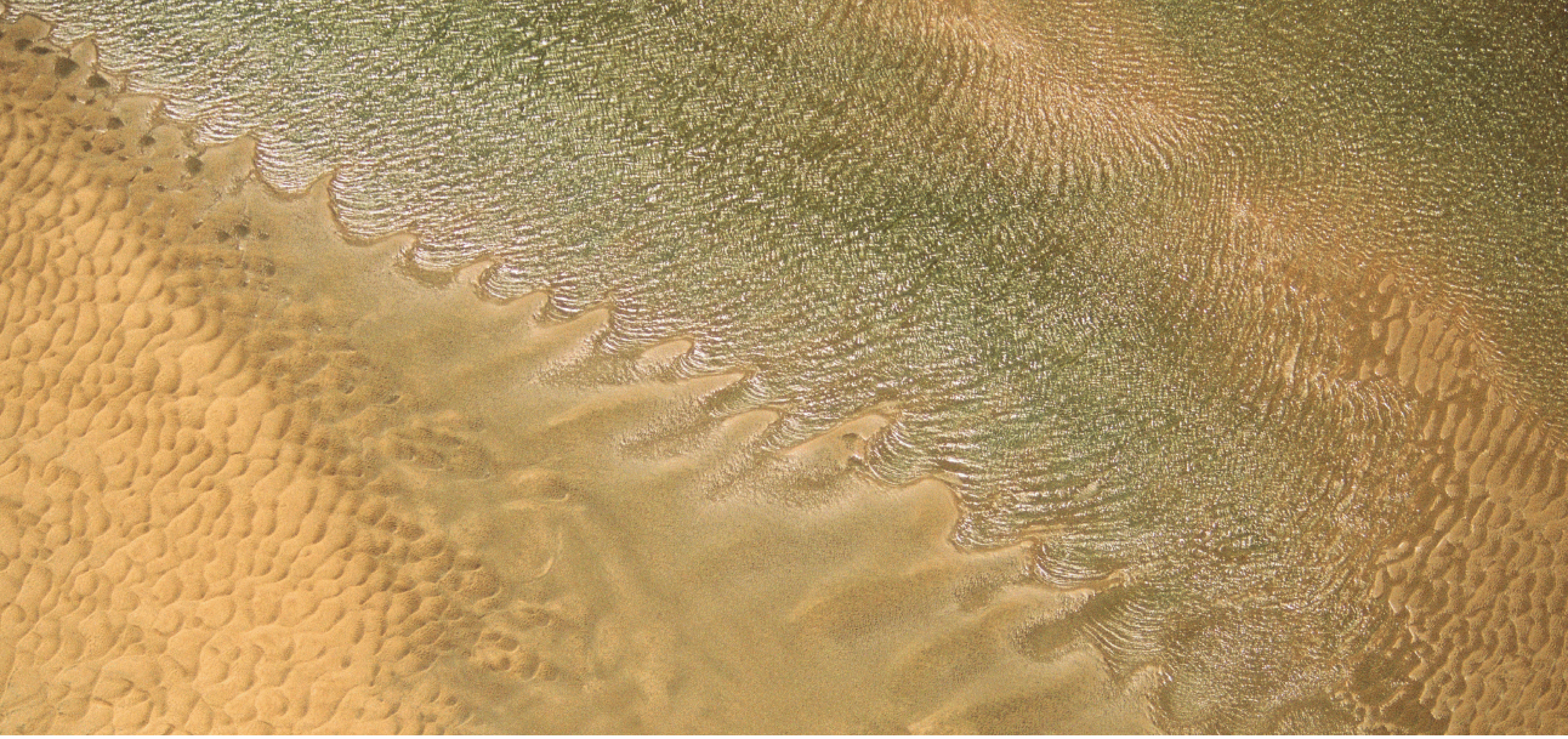

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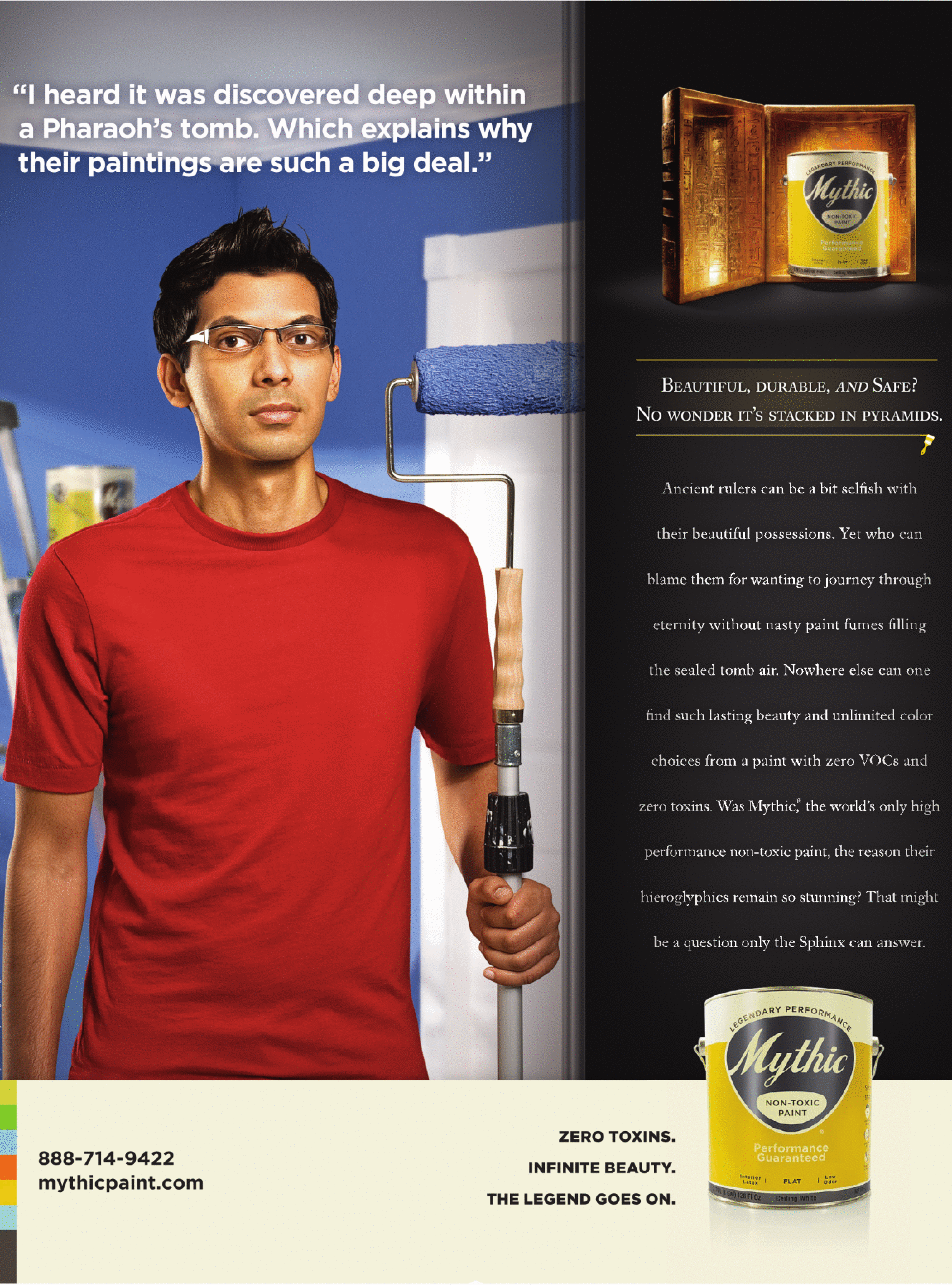
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FEATURES

85 **REINVENTING THE CLASSICS**
The houses in this issue are all about the wonderful juxtaposition of old and new.

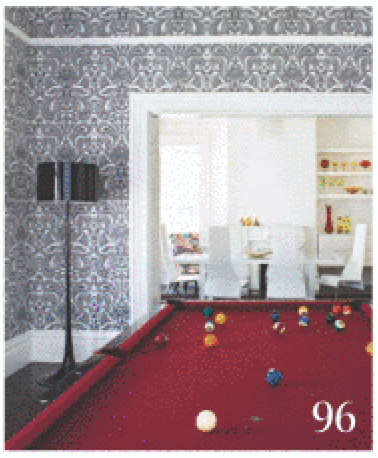
86 **TUDOR ROSE**
Designer Jay Jeffers brightens and enlivens a Presidio Heights residence of historic grandeur. BY **JULIE CARLSON**
PHOTOGRAPHY BY **MARK DARLEY**

96 **VICTORIAN REVISITED**
A San Francisco classic is updated by architects Amy Adamson and Paul Molina. BY **JEAN VICTOR** PHOTOGRAPHY BY **DAVID DUNCAN LIVINGSTON**

104 **BARN RAISING**
In Carmel, architect Jim Kehr creates a family home that recalls an old California homestead. BY **SARAH LYNCH**
PHOTOGRAPHY BY **PAUL DYER**

110 **ALL WRAPPED UP**
Bold wallcoverings, decorated with opulent tiebacks, make a complete package. BY **MIKHAEL ROMAIN**
PHOTOGRAPHY BY **WENDI NORDECK**

114 **NEXT STOP: WONDERLAND**
A young couple entrusts Lara Fishman to surprise them with the design of their West Hollywood home. BY **SHERISE DORF**
PHOTOGRAPHY BY **JOHN ELLIS**



ON THE COVER
Photographer David Duncan Livingston captures the drama of a reimagined Victorian parlor on Liberty Hill.

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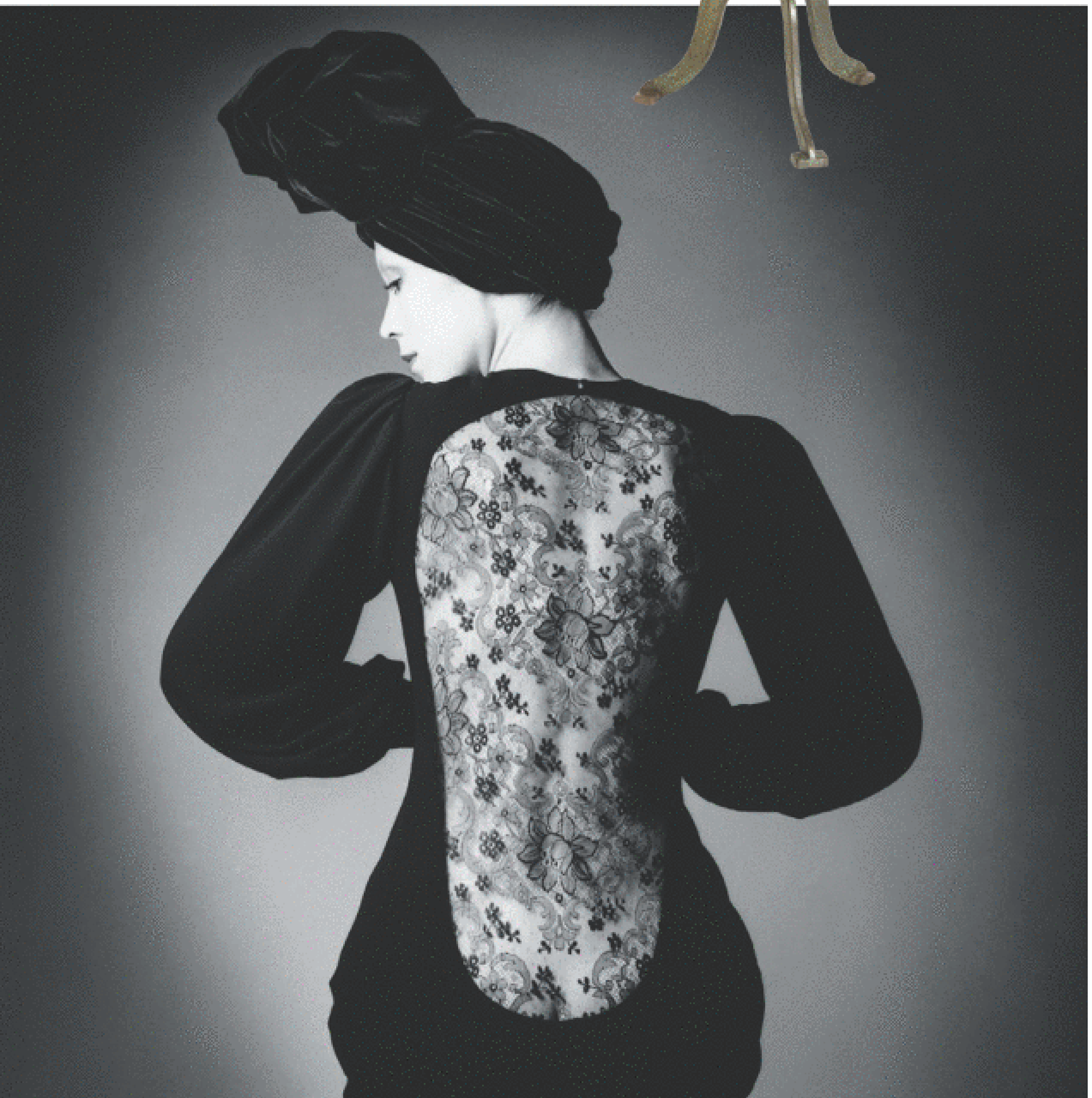


60

DEPARTMENTS

49 **FINDS: RESIN D'ETRE**
Debuting at the San Francisco International Gift Fair, Tina Frey's tableware is not quite what it seems to be.

50 **FINDS: SEE, PLAY AND STAY**
Check out the newest restaurants, store openings, nightclubs and hotels around California.

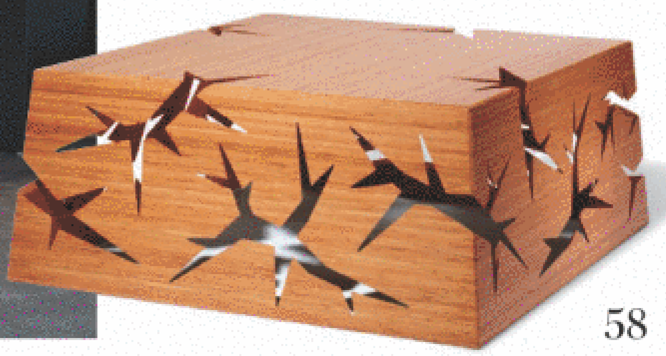
54 **FINDS: BUY, BORROW OR STEAL**
The latest options for decorating your living room, dining room and bedroom, fresh for the taking.

58 **TREND REPORT: TAKE A BOUGH**
A forest of new home accessories takes inspiration from the graceful sculpture of tree branches.

60 **ARTS+ANTIQUES**
A monthly report on art auctions worldwide and museum exhibitions around the state.

50
A SIZZLING EXPERIENCE

49



58

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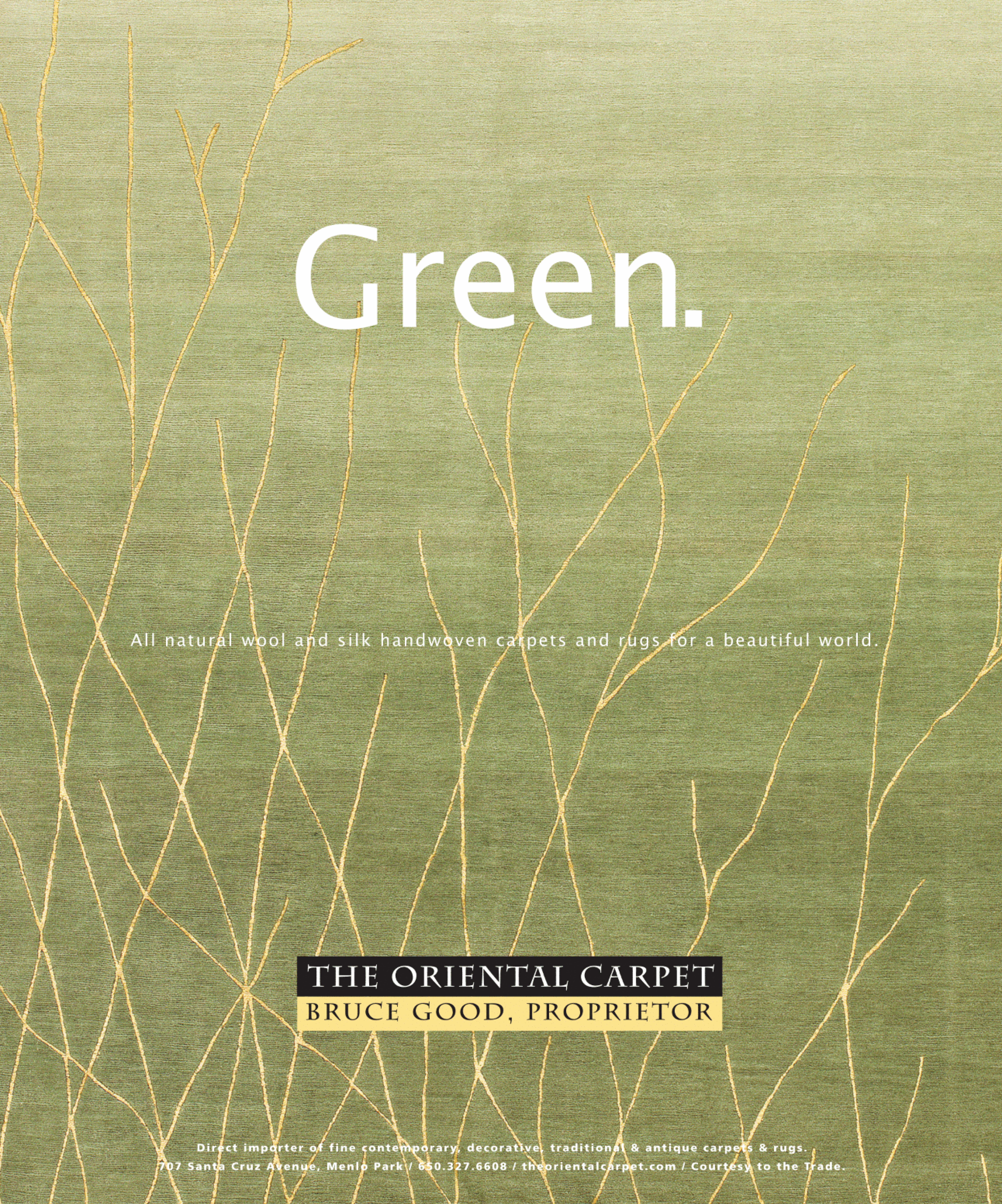
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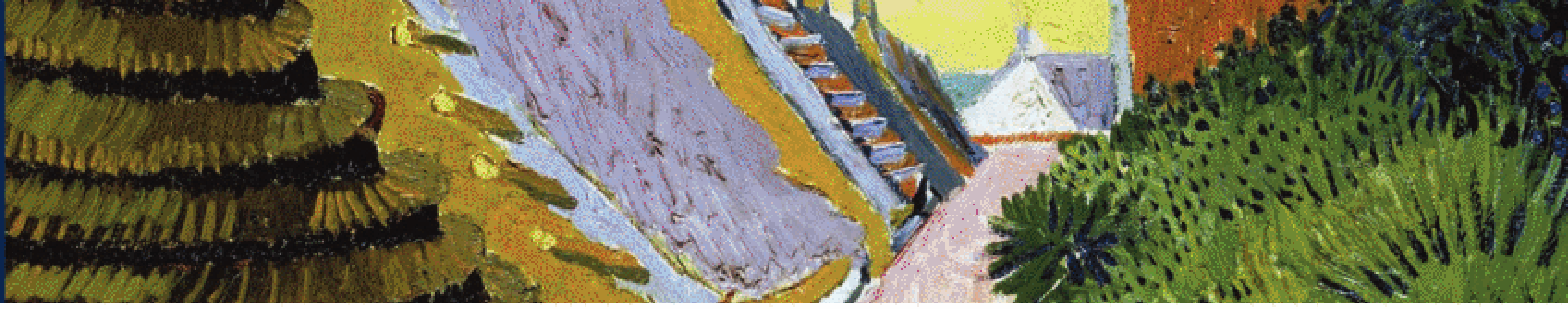

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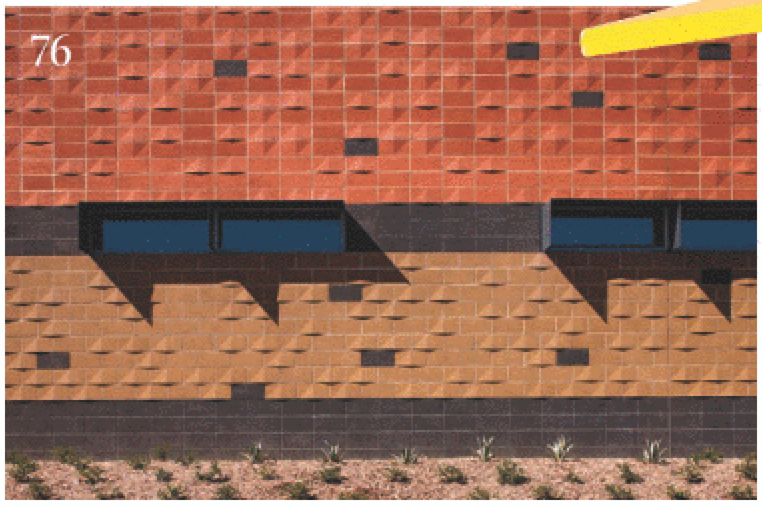
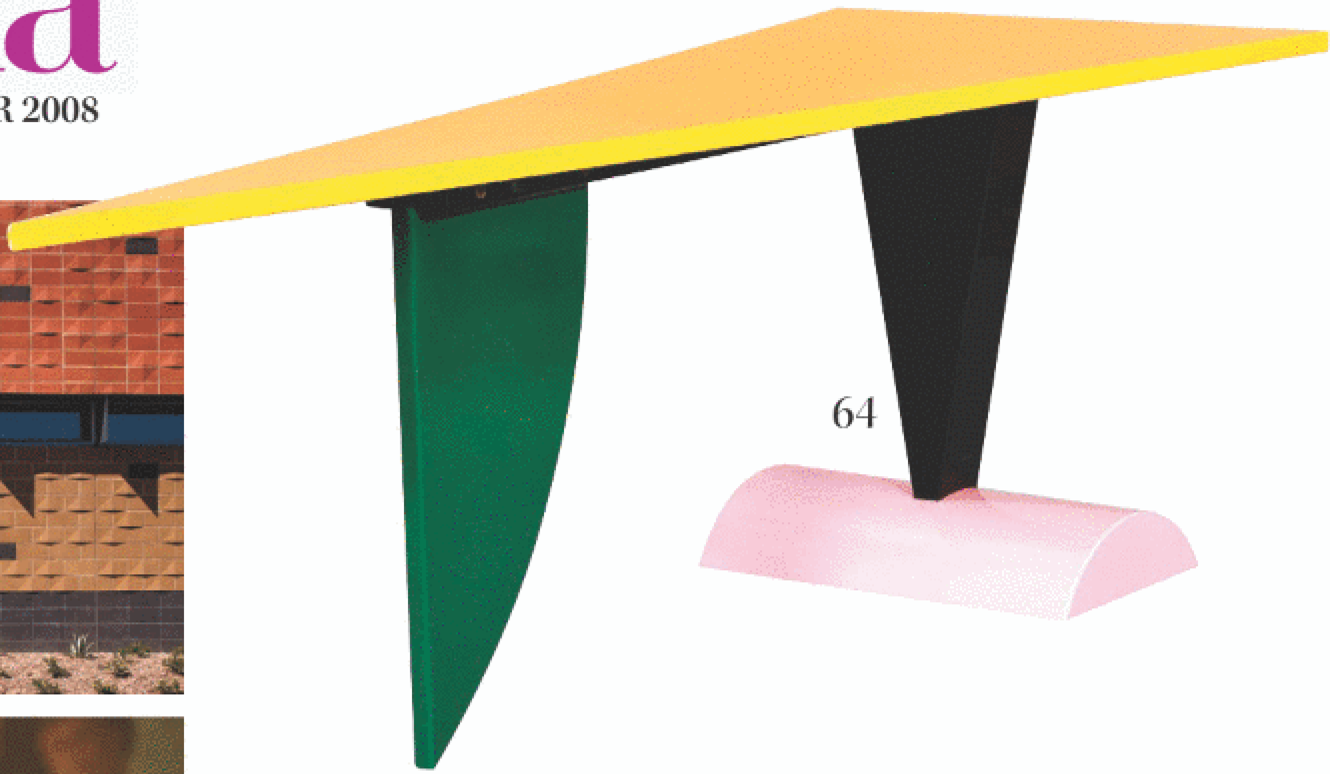
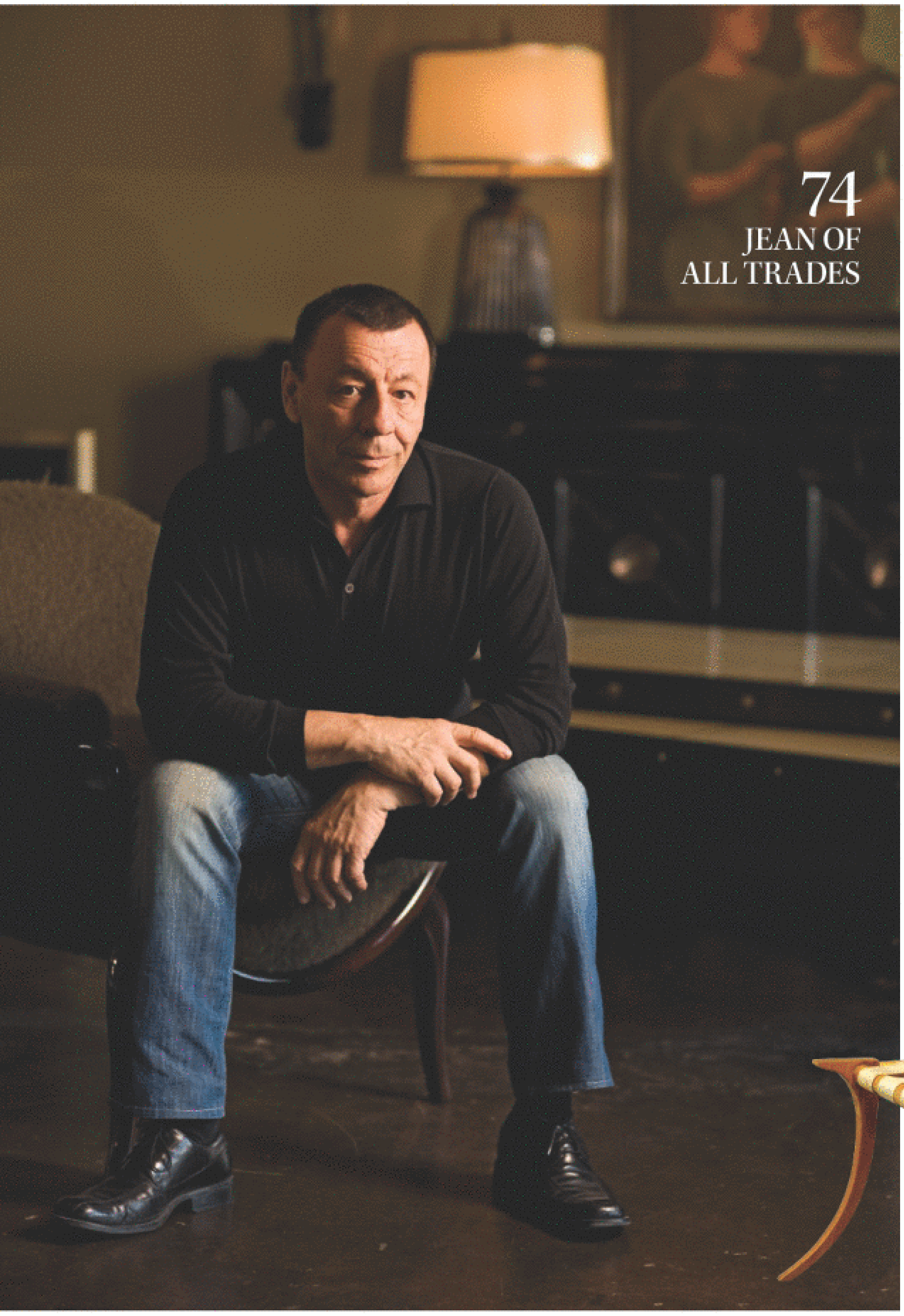

76


64


74
JEAN OF
ALL TRADES

DEPARTMENTS

64 **NEW COLLECTIBLES**
On the lookout for fresh pieces, dealers and designers have picked out these antiques of tomorrow.

70 **DESIGNER WATCH: CREATIVE LICENSE**
For his new furniture line, San Francisco designer Nicholas Phan found inspiration in many realms.

72 **DESIGNER WATCH: ART AND CRAFT**
Alicia Keshishian brings her expertise in graphic design to custom carpets that are made by hand.

74 **DESIGNER WATCH: BEARING THE TORCH**
A centuries-old family tradition inspired Jean de Merry to take on the role of furniture designer.

76 **VIEW: WOODBURY UNIVERSITY BUILDING**
The Burbank school's new architecture studio, designed by Rios Clementi Hale, teaches by example.

128 **ICON: THE ADVOCATE**
T.H. Robsjohn-Gibbings vociferously championed a contemporary yet classic approach to design.

128

ETC.

32 **PUBLISHER'S Q+A**
38 **BEHIND THE SCENES**
122 **RESOURCE GUIDE**

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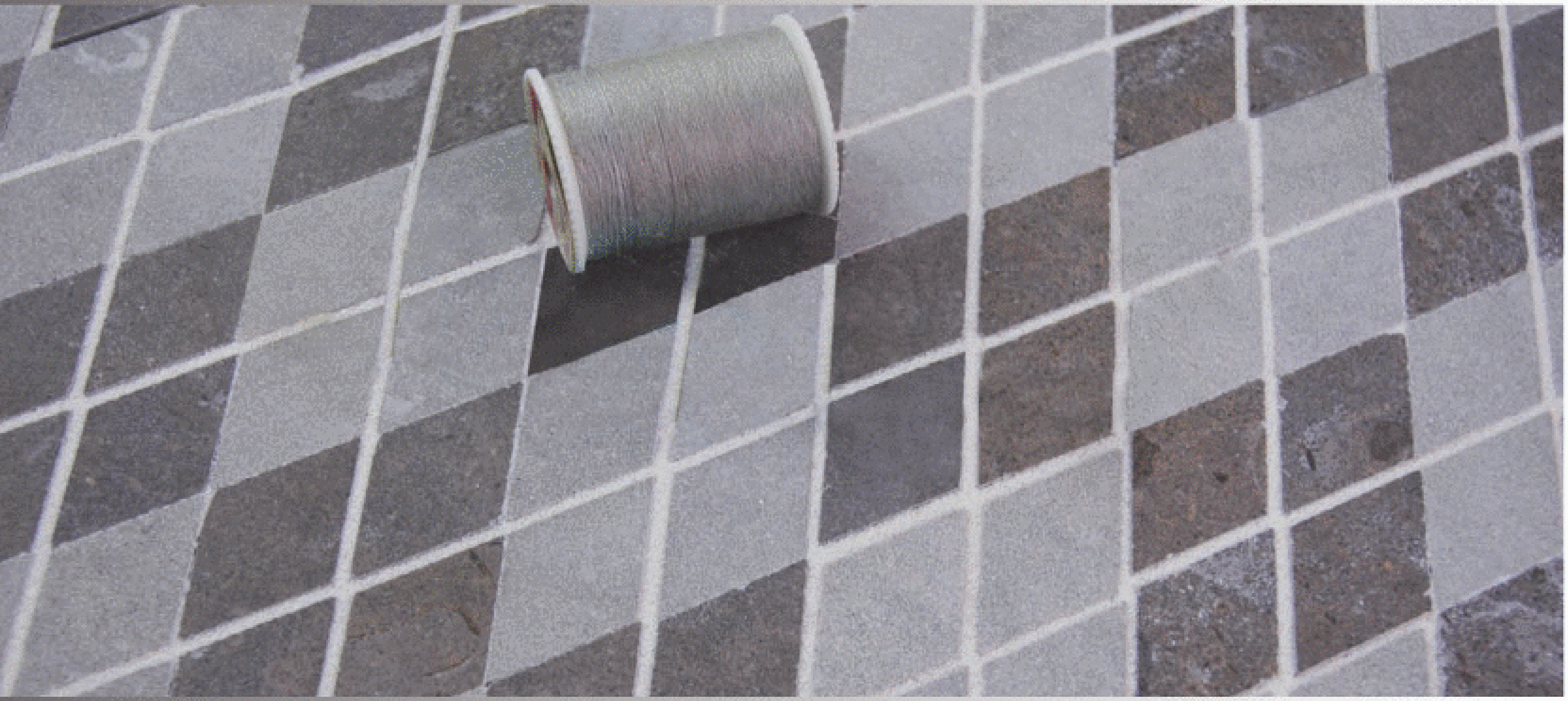

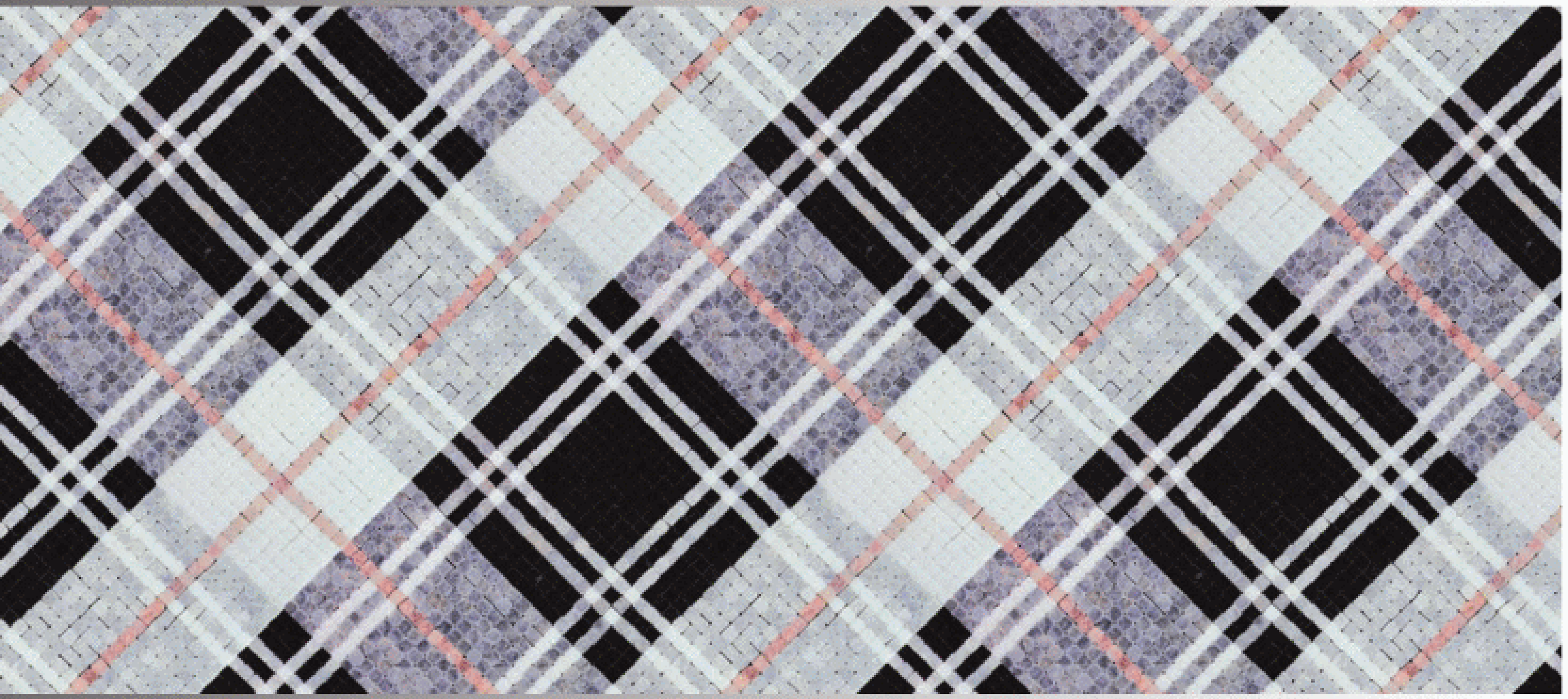

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SieMatic BeauxArts makes defiance of norm a principle

In fact it was not a new style at all, but a composition of styles from different periods and cultures. Many world-famous structures such as the Chicago Art Institute, the New York Stock Exchange, and the Statue of Liberty account for it. But what does that have to do with your kitchen? Just as much as you want it to. Because in the same way that the idiosyncratic architects back then took the freedom to combine elements from different historical eras, today, you too can break the conventional rules of style and create something new: your own personal composition of your kitchen. For that, SieMatic BeauxArts offers unique opportunities: A broad range of seemingly conflicting features that you combine to a harmonious design of your own. You can choose from menu of various forms, sensual colors, and precious materials, to create an environment that is much more than just a kitchen: a reflection of your personality.

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PUBLISHER'S Q+A

15 MINUTES WITH: THE CARVING WORKSHOP

JIM GRAY

CH+D PUBLISHER MARC YASUDA TALKS TO JIM GRAY OF THE CARVING WORKSHOP IN SONOMA, WHICH SPECIALIZES IN CUSTOM, HAND-CARVED ARCHITECTURAL ELEMENTS.

MY: What makes your company successful?
JG: When working with me, clients engage with a skilled, receptive artist who has 20 years of experience turning people's dreams into a livable reality. They know they'll receive an architectural object that fits into their lifestyle as only an individually crafted work of art can.

MY: What are the benefits of custom carving?
JG: You receive elements that reflect a level of sophistication and style unseen in mass-produced, catalog-inspired McMansions. How can you have a home that is designed for you when it is composed of generically designed elements? I hand-select the highest quality materials for my projects, and can often provide photos and samples from the block I'll create the piece from.

MY: How would you describe your design approach ?
JG: I work with the designer or architect to fulfill their vision. I meet with them, offer a large historical and contemporary reference library for inspiration, create scale drawings and models, supply material samples, encourage studio visits during the process and install the completed work of art.

MY: Tell us about some of your recent projects.
JG: I recently sculpted a Poseidon-head fireplace and created a bathtub out of a single block of marble, one of the most elegant statements you can make in the bath. We're also working on a contemporary marble fountain, white oak doors in the 17th century Parisian style, and a wood-marquetry dining table. ■

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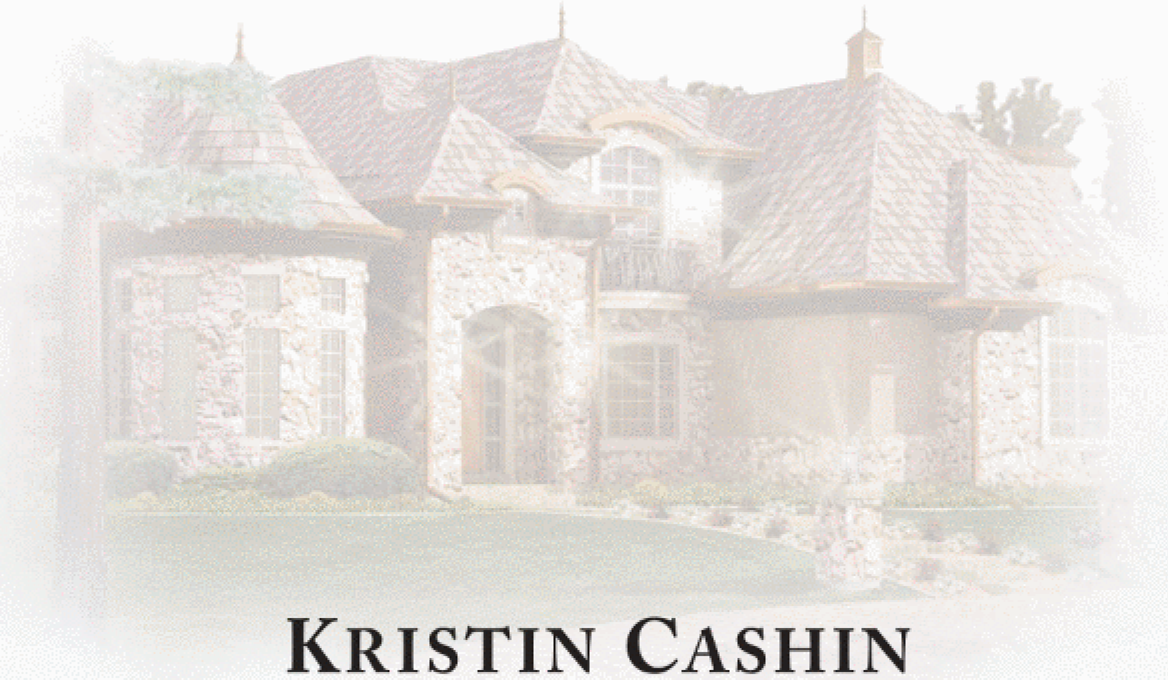

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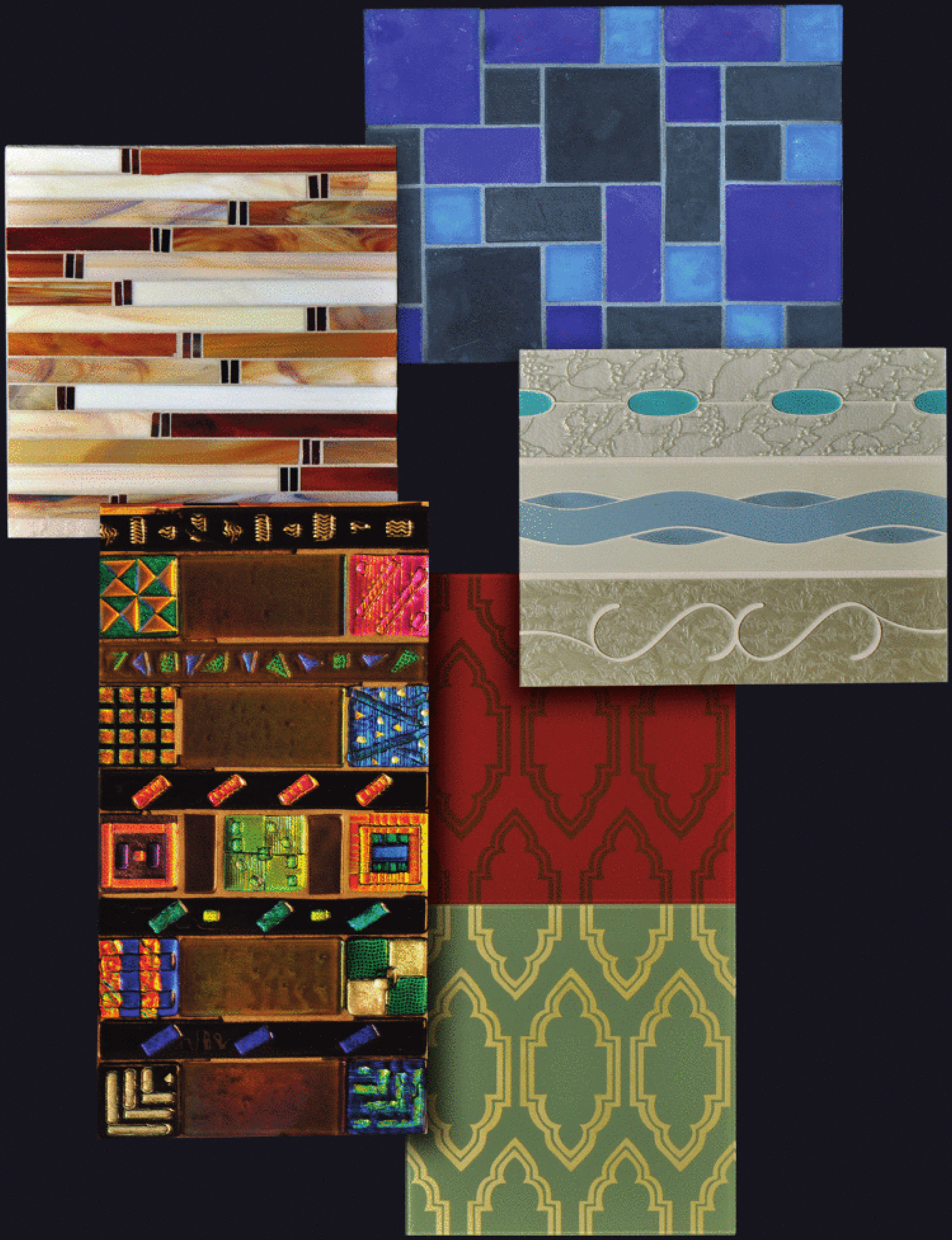

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DAY AND NIGHT

I have used this page in the past to dispel the myth of an editor's glamorous life, with examples of cleaning bathroom countertops for photo shoots, hauling furniture, getting up at the crack of dawn to capture a "dusk" shot. But I'm happy to report that the past few weeks have actually been an even mix of glamour and gruel. I've spent alternate evenings sipping champagne at fabulous parties and writing late into the night, fueled by gumdrops. While it's not much of a balanced diet, it has offered an interesting perspective.

Each year as fall approaches, the party season begins in San Francisco. I don't have much to do with long-anticipated galas like the opera and the ballet openings, but I do participate in design industry events, and this year there were a few new additions to the annual calendar. My own party season kicked off with SF20 in mid-September. The first of its kind in San Francisco, the show brought together antique dealers to present their finest 20th-century art and design—just in time for this month's report, "Antiques of Tomorrow" (p. 64). It was a rare opportunity for us to interview such an illustrious group of experts all at once, but for me the highlight was the closing party at designer Ken Fulk's stunning loft. The following week, Jay Jeffers hosted a cocktail party in his elegant offices to celebrate the San Francisco Fall Antiques Show's Designers Circle. A longstanding tradition in the city, this year's show is all about classicism and promises a memorable lineup of guest lecturers. The very next night, Gump's added a new tradition of their own: Made in the Shade was an auction of more than 100 lampshades by local and international designers alike. The event featured a live auction of shades worn by runway models with proceeds going to a scholarship fund for California College of the Arts. The lampshades ran the gamut from outrageous to lyrical and witty to political.

CLOCKWISE FROM BELOW: Suzanne Tucker and Jay Jeffers with Kimberly Bakker, director of the San Francisco Fall Antiques Show; lampshade models ready for the runway at Gump's Made in the Shade event; Benjamin Storck's Modern One booth for SF20 at Fort Mason.

While classicism is comforting and predicting the future is fun, this issue is really about combining both—looking to the past while creating something new and unexpected. The homes in this issue are all perfect examples of how designers and their clients are intent on finding a new traditional look to fit their modern lives.

Enjoy the issue,

Sarah

–Sarah Lynch,
Executive Editor
sarah@chdmag.com

P.S. If you can't tell what *CH+D* editors were crazy about this month, here's a hint: What's black and white, and all over this issue?

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CONTRIBUTORS

When *CH+D* editorial assistant JULIE DYER was assigned to write about the life of British designer T.H. Robsjohn-Gibbings ("The Advocate," p. 128), she was already familiar with the dry, satirical style that filled his books about design. "I lived in London and wrote for a British travel magazine, so I quickly became fluent in their snarky, regional sense of humor," says Dyer. A recent broadcast journalism graduate from the University of Colorado, Dyer's work has appeared in *7x7* and *Itchy*.

Photographer PAUL DYER has a certain affinity for the bucolic Santa Lucia Preserve in Carmel. He was shooting another home in the area when he came across Laura and John Gamble's newly completed residence, designed by architect Jim Kehr ("Barn Raising," p. 104). "All the homes in the preserve are amazing, but none are quite as special as this one," says Dyer, who has lived in the Bay Area for nearly 20 years and specializes in architectural and portrait photography.

COREY EVANS styled the Liberty Hill home in "Victorian Revisited" (p. 96). Inspired by the mix of Victorian elegance and youthful playfulness in Paul Molina and Amy Adamson's design, he chose accessories in suitably lively colors and shapes—which ended up staying put. "The homeowner was so happy with what we brought in, she bought most of it," says Evans, who splits his time between San Francisco and New York. His work has appeared in *Forbes*, *The New York Times Magazine* and *GQ*.

Photographer WENDI NORDECK says the part of her job that actually involves taking pictures is smaller than people might think—the daylong shoot for "All Wrapped Up" (p. 110), also required wrapping boxes, wrestling with fishing line and pasting up wallpaper. "It's a very hands-on occupation," says the San Francisco–based Nordeck, who has shot for catalogs including Design Within Reach and Williams-Sonoma. Her second book, *Nursery Style* (Chronicle Books) came out earlier this year.

COURTESY OF THE SUBJECTS

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PROMOTIONAL

ANNOUNCEMENTS

NEWS, EVENTS AND SPECIAL PROMOTIONS FROM **CALIFORNIA HOME + DESIGN** ADVERTISERS

THE SAN FRANCISCO FALL ANTIQUES SHOW

{October 23–26 in San Francisco}

Be captivated by the inspiring displays of more than 65 distinguished dealers from America and Europe at the San Francisco Fall Antiques Show, October 23–26. Featuring a variety of different styles and periods, including American, English, Continental and Asian, the show will feature a broad spectrum of home furnishings. Special features include a themed Loan Exhibition and Lecture Series. Established in 1982, the show is a major fund-raiser for Enterprise for High School Students, a non-profit career development agency serving San Francisco youth. Admission $15 with group rates available. Preview Party Gala: Oct. 22 (tickets $200 and up). Festival Pavilion, Fort Mason, SF, 415-989-9019, sffas.org.

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Worldware is now offering professional in-home interior design consultations. The service begins with one of their talented designers visiting your home to discuss your design needs. After a careful evaluation of your space, they will return with detailed design concepts. For a limited time, you will get a $300 rebate of the consultation fee with your first furniture purchase. *301 Fell St., SF, 415-487-9030, worldwaresf.com.*

JBS ENVIRONMENTS ADDS SOMERSET FURNITURE

{New Line Available Now}

San Francisco Design Center showroom JBS Environments recently added Somerset Furniture to its already extensive list. Somerset is best known for its casual, stylish wood furniture in light, distressed finishes and natural wood tones. The new line will provide a nice balance to the company's current offerings, which emphasize dark wood pieces. *101 Henry Adams St., Ste. 444, SF, 415-861-4244, jbsshowroom.com.*

KVÄNUM OPENS WEST COAST STORE

{November 12 in San Francisco}

Kvänum, maker of high-quality, contemporary Swedish kitchens, opens in San Francisco on November 12. With 83 years of experience, Kvänum is known throughout the world for its elegant kitchens, which are also environmentally friendly. "In Sweden, home furnishing production is automatically green due to government regulations," says Natalia Nordstrom, owner of and interior designer for the new showroom. *526 Washington St., SF, 415-399-9445, kvanum.com.*

Located on the top floor of the San Francisco Design Center's Galleria Building, JBS Interiors showcases fine home furnishings in its 12,000-square-foot space.

BOCONCEPT HOSTS EXCLUSIVE EVENING

{October 23 in San Francisco}

Architects and interior designers are invited to learn more about BoConcept's contemporary, customizable furniture during on Thursday, October 23, from 5 to 7 p.m., celebrating the launch of its Designer Rewards Program. Join them for wine, cocktails and appetizers, and receive a special gift bag. *Please RSVP to events@chdmag.com. 101 Townsend St., SF; boconcept.com.*

AKDO ANNOUNCES ECO-FRIENDLY PORCELAIN

{Meet Glow and Fibra}

AKDO introduces two lines of porcelain that make sophisticated style easy to achieve. Both have fabric-like finishes: the Glow line looks like shimmery satin, while the Fibra line emulates fine linen. Even better, the porcelain is environmentally friendly, having received the EU Ecolabel certification. *26580 Danti Ct., Hayward, 510-785-2536.*

SIEMATIC CELEBRATES ANNIVERSARY

{October 22 at San Francisco showroom}

SieMatic San Francisco, manufacturer of fine kitchens, will host an anniversary party, featuring a culinary demonstration by Chef Eric Gower and sommelier-led wine tastings. The party will also benefit Project Open Hand. *Wednesday, Oct. 22, 5–8 p.m.; 235 First St., SF, RSVP at 415-442-0255, siematic.com.*

CELEBRATE DIFFA'S 2008 DINING BY DESIGN

{November 19 in San Francisco}

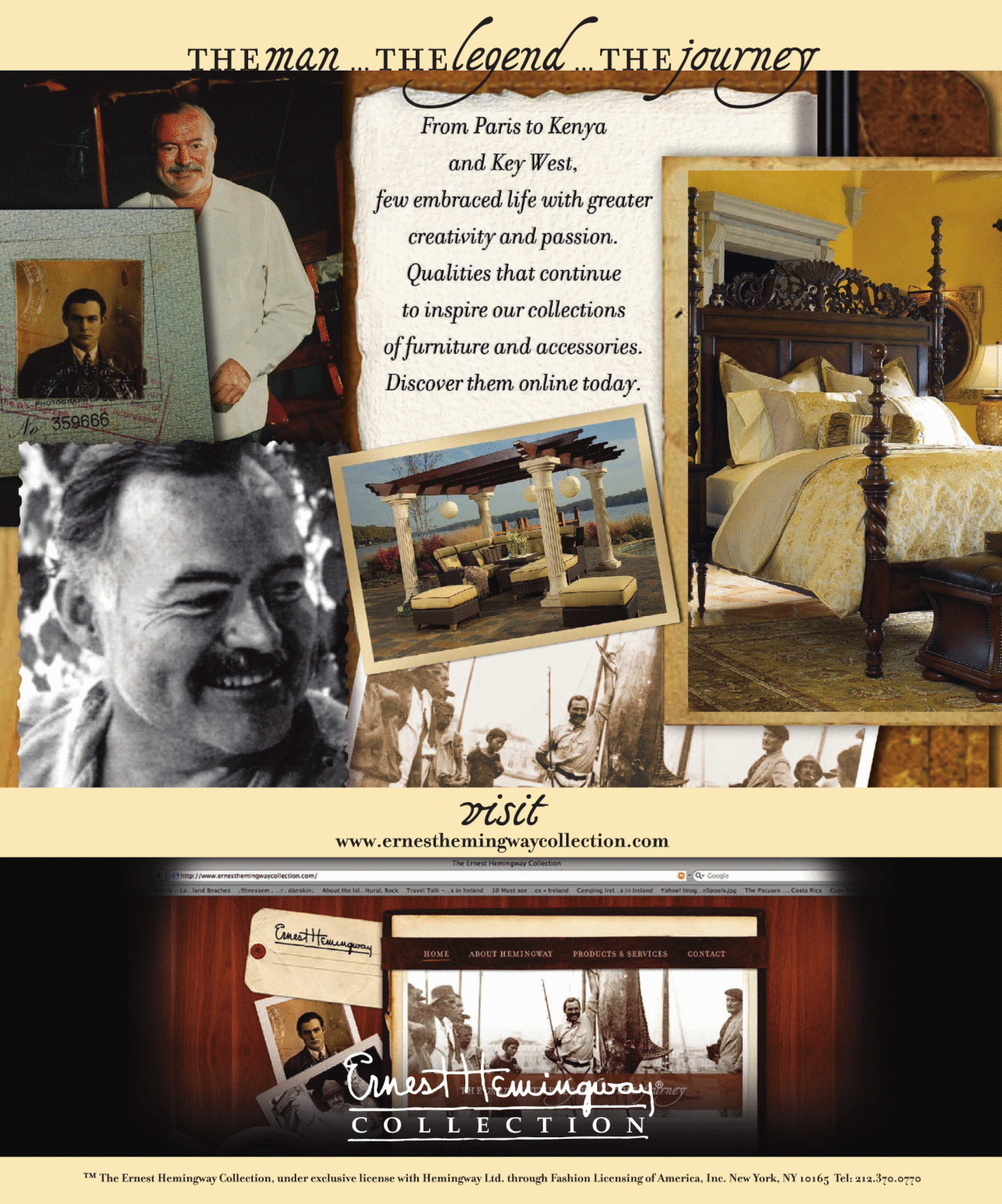
Experience lavish table designs from top designers while enjoying cocktails and hors d'oeuvres during DIFFA's 2008 Dining By Design Table Hop and Taste at the San Francisco Design Center Galleria on November 19. Proceeds will benefit DIFFA (Design Industries Foundation Fighting AIDS) in its effort to support people living with HIV/AIDS and offer preventive education for at-risk populations. *Learn more at diffa.org.*

EUROPEAN KITCHEN DESIGN OPENS NEW SHOWROOM

{November 6 Launch in San Francisco}

European Kitchen Design is proud to introduce the new San Francisco showroom for ALNO kitchens. The 4,000-square-foot showroom features a range of kitchen models, state-of-the-art appliances by Miele and beautifully designed sinks and faucets by Blanco. In-house interior designers are also available to help clients bring their dream kitchens to life. *243 Brannan St., SF, 415-541-0754, europeankitchendesign.com.*

JOHN EDWARDS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NEWS, EVENTS AND SPECIAL PROMOTIONS FROM **CALIFORNIA HOME+DESIGN** ADVERTISERS

CH+D CELEBRATES GREEN DESIGN AT MARGARIDO HOUSE

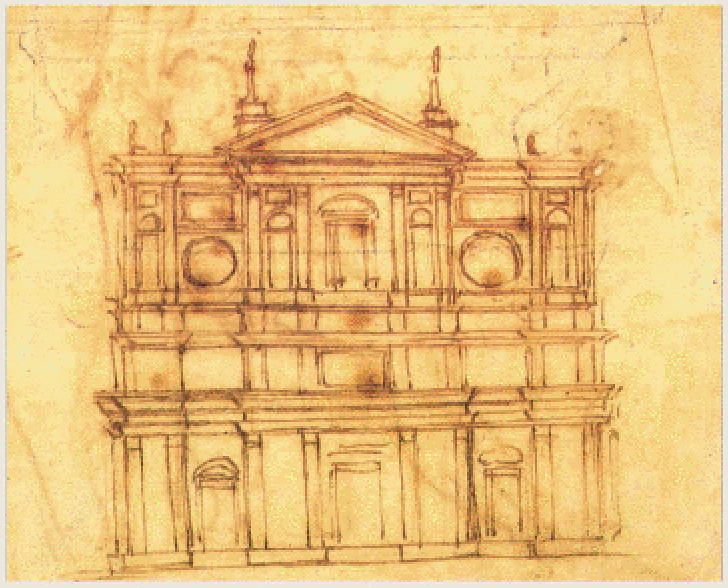
On August 21, ***California Home+Design*** celebrated the launch of its Green Issue in conjunction with the opening of the **Margarido House**—the first LEED-H Platinum home in Northern California. Platinum is the highest level obtainable in the USGBC's nationwide green building program. More than 200 guests sampled tasty treats from Culinary Eye and sipped rum drinks by Leblon and Batiste while toasting the talented collaborators and generous sponsors who enabled the home to go green.

MIKE MCDONALD (MARGARIDO HOUSE OWNER), OBLIO JENKINS (CCA ARCHITECTURE & STRUCTURE INSTRUCTOR), PETER ANDERSON (ANDERSON ANDERSON ARCHITECTURE)

CHERYL BURKE (CHERYL BURKE INTERIOR DESIGN), PHILLIP BERKINS (PHILLIP BERKINS DESIGN), ALLEN WEISE

GUESTS TAKE IN THE VIEW FROM THE MARGARIDO HOUSE

ANDREW LEE (ANDREW LEE ARCHITECTURE), LAUREN SCHNEIDER (WONDERLAND GARDENS), MIKE DWYER (MCDONALD AND ASSOCIATES)



MICHAELANGELO'S ARCHITECTURAL DRAWINGS FROM THE COLLECTION OF CASA BUONARROTI WERE DISPLAYED AT THE LAST ABITARE IL TEMPO SHOW

ABITARE IL TEMPO FEATURES MICHAELANGELO EXHIBITION

In fair Verona, Italy, **Abitare il Tempo 2008** hosted "Michaelangelo as an Architect: Architectural Drawings from Casa Buonarroti," September 18 to 22. The exhibit featured 15 drawings from three artistic stages in the life of Michaelangelo Buonarroti. Abitare il Tempo is an exclusive trade fair for interior designers featuring products of the highest quality, from classical to contemporary.

SIERRA SELECT HOSTS NKBA MEETING

Craig LaFontaine, the regional manager of the southeastern United States for Broan-NuTone, discussed the ins and outs of kitchen and bath ventilation during the **Northern California Chapter of the National Kitchen and Bath Association** on August 21. The get-together was held in the newly renovated San Francisco showroom of Sierra Selects, a supplier of home appliances and equipment since1982.

LILLEY YEE INTERIORS (LILLEY YEE INTERIORS), ELLEN HERNLUND, ED LINDNER (WHIRLPOOL), DAN POST (STANDARDS OF EXCELLENCE), ELAINE MURRAY (PURCELL MURRAY)

MARGIE LITTLE, MIKE TATRO (SIERRA SELECT)

DEBBIE NORRIS (SILICON VALLEY DREAM HOMES), TONI DEWAAL (HARRELL REMODELING)

(MARGARIDO HOUSE): KATHRYN ROACH; (NKBA): KELLY STUCKER; (ABITARE IL TEMPO): COURTESY OF CASA BUONARROTI FIRENZE

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DAVID BAUGHAN, MIKE GIBBONS, MYLEA CHARVAT

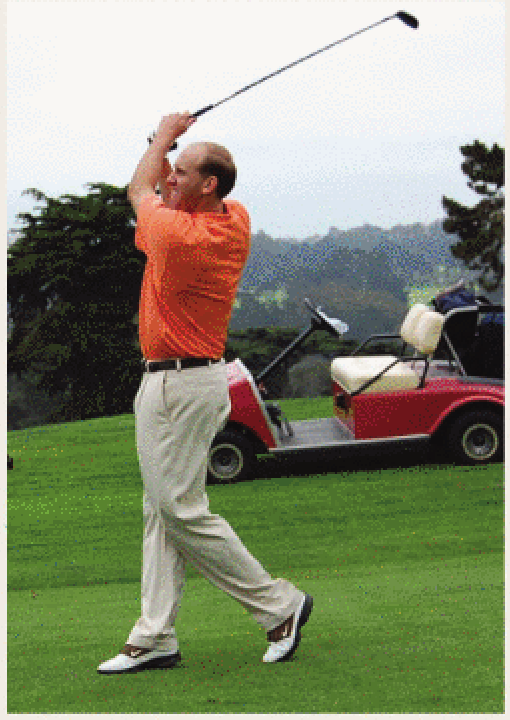
INSPIRING "VISIONS" AT THE PAUL MAHDER GALLERY

More than 100 people attended the opening of **Yisrael K. Feldsott**'s "Visions" at the **Paul Mahder Gallery** on August 21. The cocktail reception featured an intimate discussion with the artist, Argentine wine compliments of Oso Rojo, and **Garibaldis**-prepared appetizers. The paintings in "Visions" were inspired by Feldsott's experiences in Central and South America and depict prophetic visions of the world in which we live. The gallery is located at 3378 Sacramento Street in San Francisco.

GIANTS TEE OFF IN SUPPORT OF BASEBALL PROGRAM

On July 21, San Francisco Giants alumni, executives and friends gathered at the esteemed Olympic Club for the **Giants Community Fund Golf Classic**. This annual fundraiser contributes to the Community Fund's flagship program, Junior Giants baseball, which reaches out to youth in inner cities and rural communities throughout California and beyond. Among the guests were former Giants players **Rob Nen, Kirk Rueter** and Hall of Famer **Willie McCovey**. In honor of McCovey's support of the Community Fund, it was announced that, starting in 2009, the event will officially be called the Willie McCovey Golf Classic.

JACQUELINE ROWAN, WILLIE MCCOVEY, ARCHIE RAMIREZ, LEE BRANDENBURG, JOE MORGAN, BILL RUSSELL AND MAC O'GRADY (IN FRONT)



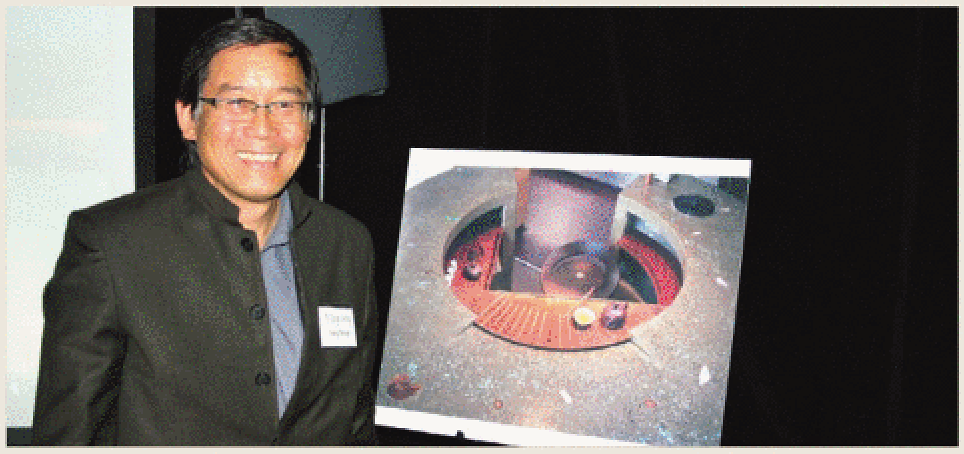
FORMER GIANTS PITCHER KIRK RUETER

CHARLENE ROUSPIL (DACOR), TIFFANY BIRCH

SHARILYN HELLINGE (SHAR CYN DESIGN AND STAGING)

NARI CHAPTERS CONVERGE AT DACOR

Members of the San Jose and San Francisco chapters of the **National Association of the Remodeling Industry** gathered in the elegant kitchens of the Dacor showroom and culinary center during their monthly meeting on August 13. Hosted by Dacor district manager Jim Jensen and Dacor showroom manager Charlene Rouspil, the event featured Paul Winan's talk "Partners You Need In A Changing Economy" in addition to an inspired meal prepared by A Tasteful Affair owner and Dacor chef Jan Berger. Guests enjoyed an eclectic menu of mini-meatball hero sandwiches, lemon chicken satay with peanut sauce and cup of comfort mac-and-cheese, followed by raspberry pomegranate milkshake shots for dessert.



FU-TUNG CHENG OF CHENG DESIGN

FU-TUNG CHENG SHARES DESIGN SECRETS

The California Peninsula Chapter of the American Society of Interior Designers hosted a comprehensive presentation by designer **Fu-Tung Cheng** of his custom residential houses and product design company on September 12. The talk was part of a social evening with Monterey County Vintners and Growers Association wines and chef Paul Tang's Asian fusion cuisine. Cheng, who talked about Zephyr Ventilation's Signature Cheng Collection, said, "What has become clear is that the impulse to build personal expression into our homes is inborn and natural."

(PAUL MADHER GALLERY): LISA BALLON; (GIANTS GOLF CLASSIC): MISSY MIKULECKY; (CHENG DESIGN): COURTESY OF CHENG DESIGN; (NARI): LARRY GUYER / ALACARTEDIGITAL.COM

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2-level townhouse condominium. Magnificent remodeled kitchen with custom cherry cabinetry. Adjoining family room has direct access to beautiful large terrace perfect for entertaining. There are 2 bedrooms, 3.5 bathrooms plus a Guest Suite. Formal dining room and recessed lighting. Common area courtyard and garden.

Dee Saroni
415-296-0123

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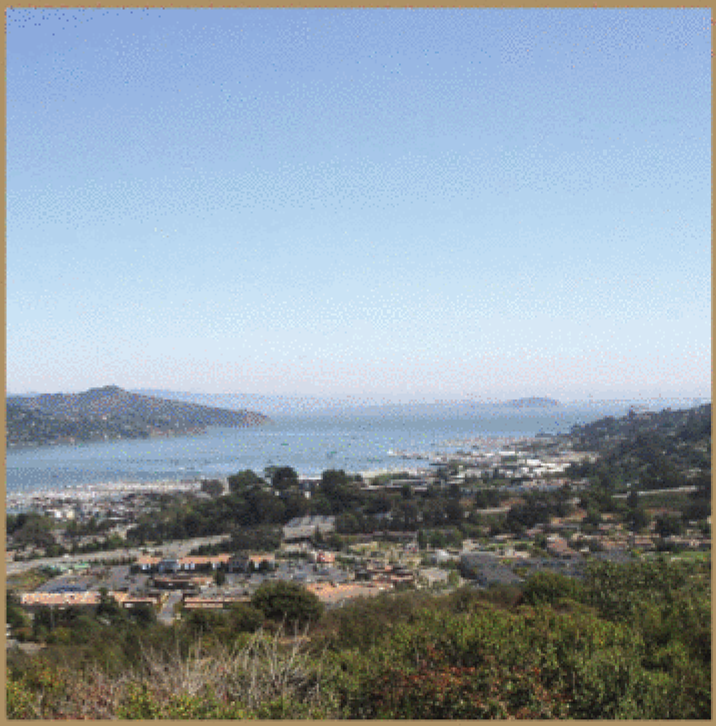
Barbara Callan or
Robert R. Callan Jr.
415-296-0123



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Diane Andrews
415-296-0123

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Kati Majlessi
415-296-0123

Mill Valley

$4,490,000
20 Sandy Lane

Located above the Mill Valley Golf Course in the sunbelt. The home beams with exquisite finishes. This is a five bedroom, five and a half bathroom home, complete with perfect "au pair" rooms, a study, a great room, an inviting pool with many patios on an enormous property.

Stacey Lamirand
415-296-0123

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WHERE HOLLYWOOD OPULENCE MEETS SLEEK MODERNITY

High Style

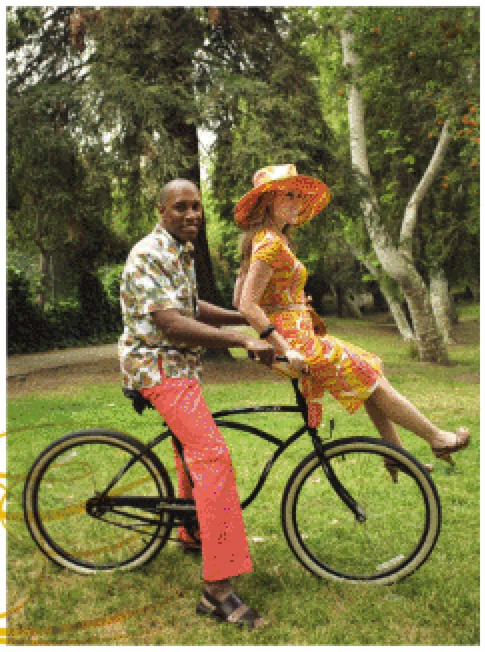
Los Angeles design duo Ron Woodson and Jaime Rummerfield, renowned for their love of bold color, luxe comfort, and rich patterns, have decorated glamorous homes for LA's most dynamic personalities. In this, their first book, we're privy to their signature style and over-the-top sensibility. More than 300 fabulous photographs showcase their imitable mix of high and low, modern and vintage. Throughout, they advise on applying the classic elements of design, maximizing effect with lavish color and pattern, and hunting for one-of-a-kind treasures.

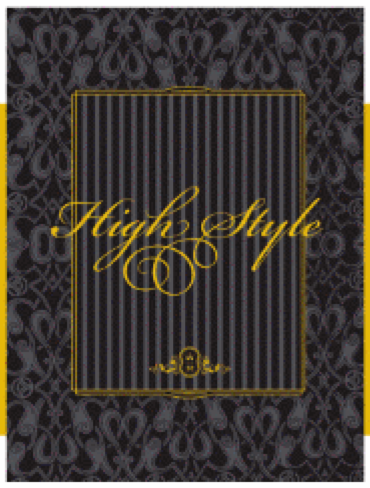
MINGLE WITH THE AUTHORS AT OUR CALIFORNIA EVENTS

San Francisco
October 29th, 6 – 8 pm
The Silk Trading Co.
1616-A 16th St.
San Francisco, CA 94103

South Coast Plaza
November 22, 6 – 8 pm
The Silk Trading Co.
3333 Bear St., Unit 110
Costa Mesa, CA 92626

Los Angeles
November 20, 6-9 pm
Woodson & Rummerfield's House of Design
724 N. La Cienega Blvd.
Los Angeles, CA 90069





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WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN

WENDI NORDECK

RESIN D'ETRE

At first glance, the vessels from San Francisco designer Tina Frey have the appearance of heavy ceramic. But pick up one of the organic-shaped vases or bowls, and the light weight reveals its true substance: resin. Each piece in Frey's premiere White Collection, which debuted at the 2008 San Francisco International Gift Fair, is individually cast from a hand-sculpted clay mold *($40–$200).* "When I first saw my designs come to life, I nearly cried. It was so satisfying, and I couldn't believe how cool the results were," says Frey, who traded a career in accounting to start her design company in 2007. *3150 18th St., Ste. 261, SF, 415-223-4710, tinafreydesigns.com.* *—Mikhael Romain*

THE NEWEST PLACES TO SHOP, EAT AND STAY

BY **ERIN FEHER**

IRON CHEF

German kitchen company **Bulthaup** has a brand new Southern California showroom, a 2,500-square-foot space located on the ground floor of a luxury high-rise in San Diego's burgeoning East Village. A 75-foot-long window shows off the nine kitchen models inside. The displays of streamlined cabinet systems, ranges, countertops and kitchen accessories are complemented by design classics such as Hans Wagner wing chairs and Bang & Olufsen sound systems. *777 J St., San Diego, 619-237-5510, bulthaup.com.*

GRILLS NIGHT OUT

Industrial modern meets Asian simplicity at **Gyenari**, a new Korean BBQ restaurant and lounge in Culver City designed by architect David Chun and interior designer Robert Weimer. The brick-walled space with exposed trusses and conduits creates an industrial backdrop for the sleek bar enclosed by a polished walnut canopy, reflecting pool and backlit glass mural of a mountainside dotted with gyenari blossoms. Diners can cook their own Waygu beef and free-range chicken at the custom grill tables. *9540 Culver Blvd., Culver City, 310-838-3131, gyenari.com.*

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THOM THOM CLUB

Designer Thom Filicia has revamped the **W San Diego**'s three lounges, newly named Living Room, Wet and Veranda. The design pairs the downtown hotel's modern sophistication with beachy SoCal style circa 1950. Water features, midcentury-inspired furnishings and vintage surf footage projected onto the walls help bridge the gap between John Van Hamersveld's neon pop art and the W's signature slick architecture, resulting in a true urban cabana. *421 West B St., San Diego, 619-398-3100, starwoodhotels.com. —Alison Carrigg*

PUB MENTALITY

Urban Tavern just opened in downtown San Francisco, serving Mediterranean fare from chef Laurent Manrique (of Aqua) in a casual setting inspired by the countryside taverns of Europe. The Gensler-designed "gastropub" features a rustic communal table carved from local claro walnut, while more intimate seating is tucked behind the charcuterie bar and a bold horse sculpture built from car parts by South Dakota artist Doug Owen. *333 O'Farrell St., SF, 415-923-4400, urbantavernsf.com.*

LET'S BE FRANK

In September, one of Union Square's classic hotels, the **Hotel Frank** (formerly the Maxwell), revealed a $10 million transformation. The 153-room hotel now sports a contemporary new look by Los Angeles designer Thomas Schoos. A black-and-white houndstooth pattern sets the tone, showing up in the carpeting and on elevator walls. The guest rooms also feature teal leather crocodile-embossed headboards and handblown pendant lamps. *386 Geary St., SF, 415-986-2000, personalityhotels.com.*

FROM TOP: ANGIE SILVY; JOHN BENSON; RIEN VAN RIJTHOVEN

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1

8 FRESH PICKS TO BUY, BORROW OR STEAL

BY **MIKHAEL ROMAIN**

2

4

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1. The linen **Manderley fabric** from UK textile company Romo is inspired by olive groves *(to the trade; thomaslavin.com).* **2.** The **Biblioteca bookshelf** from Umbra's U+ line has black lacquered legs and mahogany shelves *($725; shopattherapy.com).* **3.** The 6-by-10-foot **Peacock rug** by Patricia Urquiola for Moroso is hand-knotted wool colored with vegetable dyes *($9,530; dzinestore.com).* **4.** L.A. designer Dan Marty makes each of his **Zinc tables** unique by combining antique bases with custom zinc tops *($4,350; danmartydesign.com).*

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5. Michael Berman Limited's new Art Deco–inspired furniture line includes the **Venice desk** *($10,500; desousahughes.com)*. **6.** Italian ceramicist Rina Menardi makes delicate **porcelain tableware** *(plate $260, white vase $330, pink vase $90; unici.com)*. **7.** William Haines Designs has reissued the 1951 **Bel Air sofa**, which comes in custom lengths ranging from eight to ten feet *(to the trade; williamhaines .com)*. **8.** The **Croshatch plates** from Mexico design company Phuze are made of layers of colored glass and clear crystal *($1,400 for set; denizendesigngallery.com)*.

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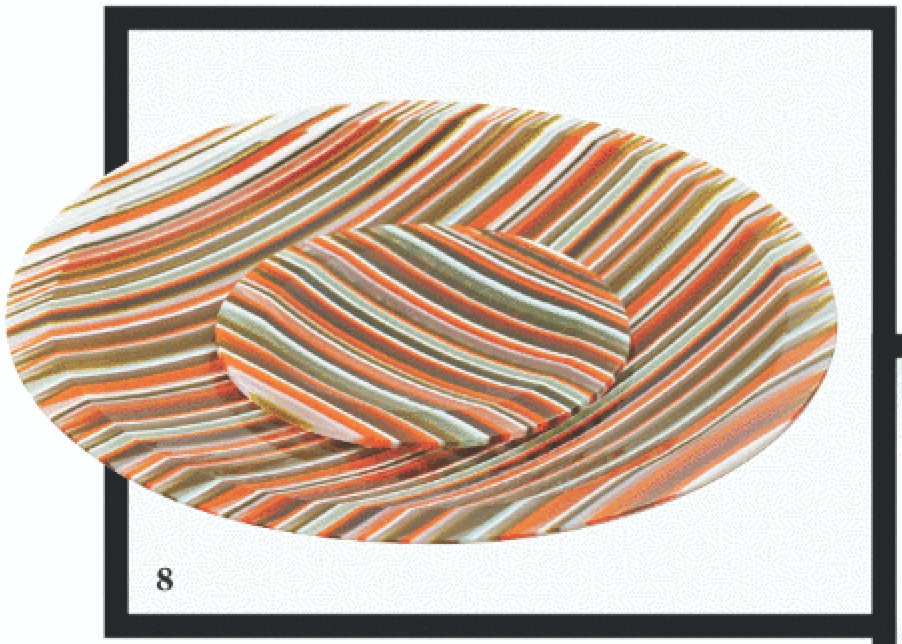

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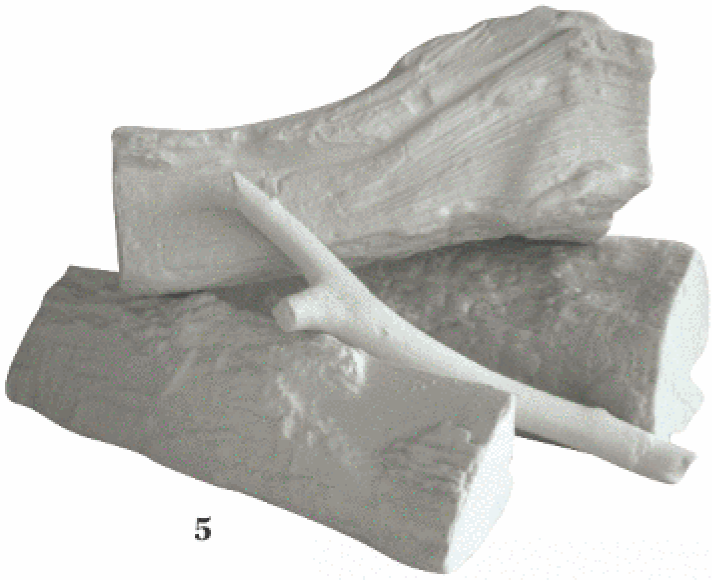
TAKE A BOUGH

THE ARCHITECTURAL QUALITY OF BARE BRANCHES COMES THROUGH IN THE LATEST HOME ACCESSORIES.

BY **MIKHAEL ROMAIN**

1. The **Branch mirror** from West Elm has a tropical hardwood frame. **2.** The **Light Block lamp** from Brooklyn's Brave Space Design features 3form panels set in reclaimed walnut. **3.** Salvaged branches make up the base of Vivaterra's **Branch and Glass side table**. **4.** San Francisco furniture designer Rick Lee made the **Winter table** with cutouts that resemble branches frozen under ice. **5.** The **Still Life Campfire Set** from Klein Reid is made of porcelain. *See Resources, p. 122.*



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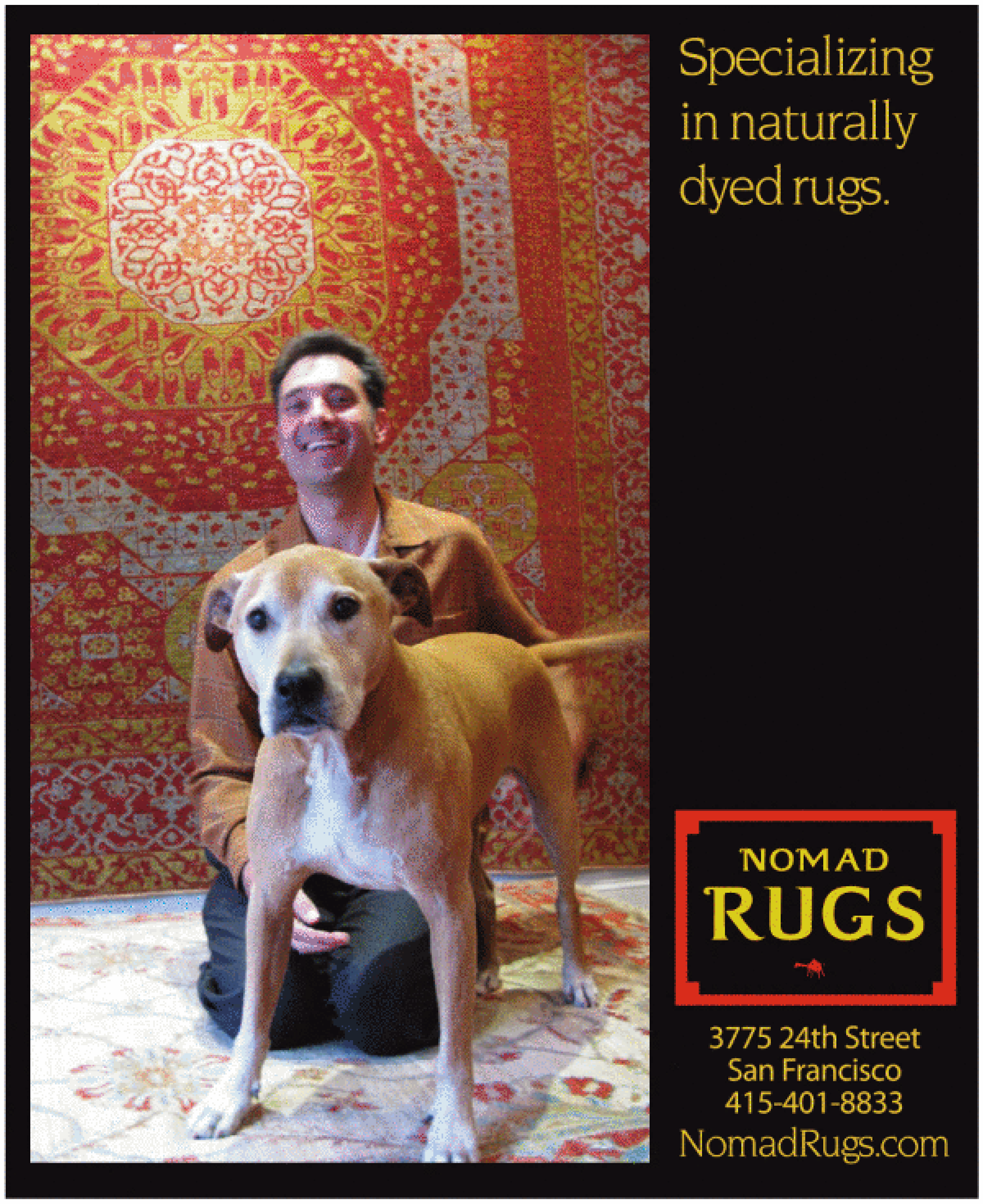
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FASHION AT FORTY

Beginning November 1, the **de Young Museum** in San Francisco will host the first major Yves Saint Laurent retrospective in more than 25 years. For the show's only U.S. stop, the de Young will exhibit more than 120 outfits, as well as sketches, videos and photographs, including an image of actress Marina Schiano in a gown from the designer's 1970 fall/winter collection (left). *Nov. 1–Apr. 5, 2009; 50 Hagiwara Tea Garden Dr., SF, 415-750-3600, deyoungmuseum.org.*

THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY **ERIN FEHER**

SHAPE OF THINGS

Using traditional building methods, Martin Puryear has transformed wood, tar, stone, steel and bronze into abstract sculptures that speak to the beauty of craft. Beginning November 8, **SFMOMA** presents 47 sculptures that chart the development of Puryear's career over the past 30 years, including his 1987 *Sharp and Flat* (left), which is made out of raw pine. *Nov. 8–Jan. 25; 151 Third St., SF, 415-357-4000, sfmoma.org.*

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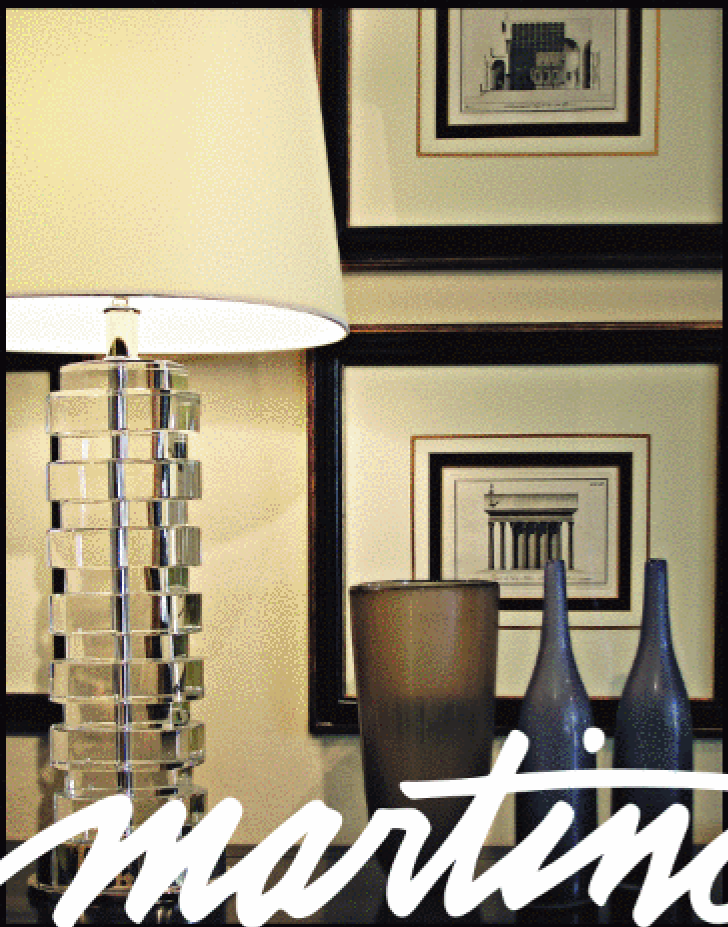

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NEW ON THE BLOCK

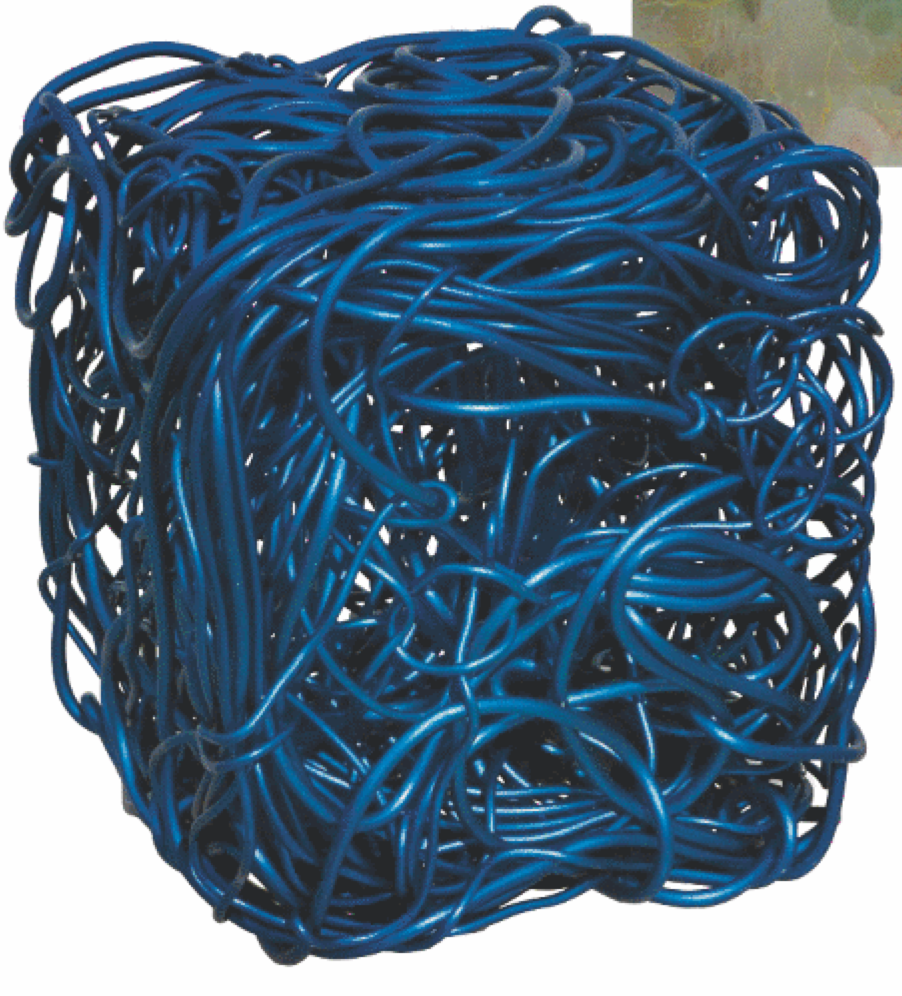
On November 18 in Los Angeles, **Bonhams & Butterfields** holds its auction of modern, contemporary and Latin art. The auction includes the popular "Made in California" event, which debuted last year to the tune of $4 million in sales. Meanwhile, the impressive international contingent includes a rare set of white lacquered chairs from Mexican artist Pedro Friedeberg, an untitled oil painting by Lebanese artist Paul Guiragossian (left) and a stencil-and-spray-paint work on cardboard by British graffiti artist Banksy. *Nov. 18; 7601 Sunset Blvd., L.A., 323-850-7500, bonhams.com.*

FINDING NEVERLAND

Santa Cruz artist Sarah Coleman used layers of metal leaf, oil glaze and varnish to create the shimmering skyscapes on view at L.A.'s **George Billis Gallery** beginning November 22. Many of Coleman's works, including *Year Without a Summer* (above), are named after sayings commonly used by her grandparents, Dust Bowl farmers who migrated to California. *Nov. 22–Jan. 10, 2009; 2716 S. La Cienega Blvd., L.A., 310-838-3685, georgebillis.com.*

FORREST CREATURES

Hedge Gallery's "Not Furniture" exhibition series continues to blur the boundaries between art and design, this time with a selection from Long Beach–born artist Forrest Myers, who sculpts metal forms using simple tools such as hammers and vises. Several of his works, including his 2005 *Anodized Blue Cube* (right), are inspired by the landscape around his farm in Pennsylvania. *Oct. 8–Nov. 8; 48 Gold St., SF, 415-433-2233, notfurniture.com.*



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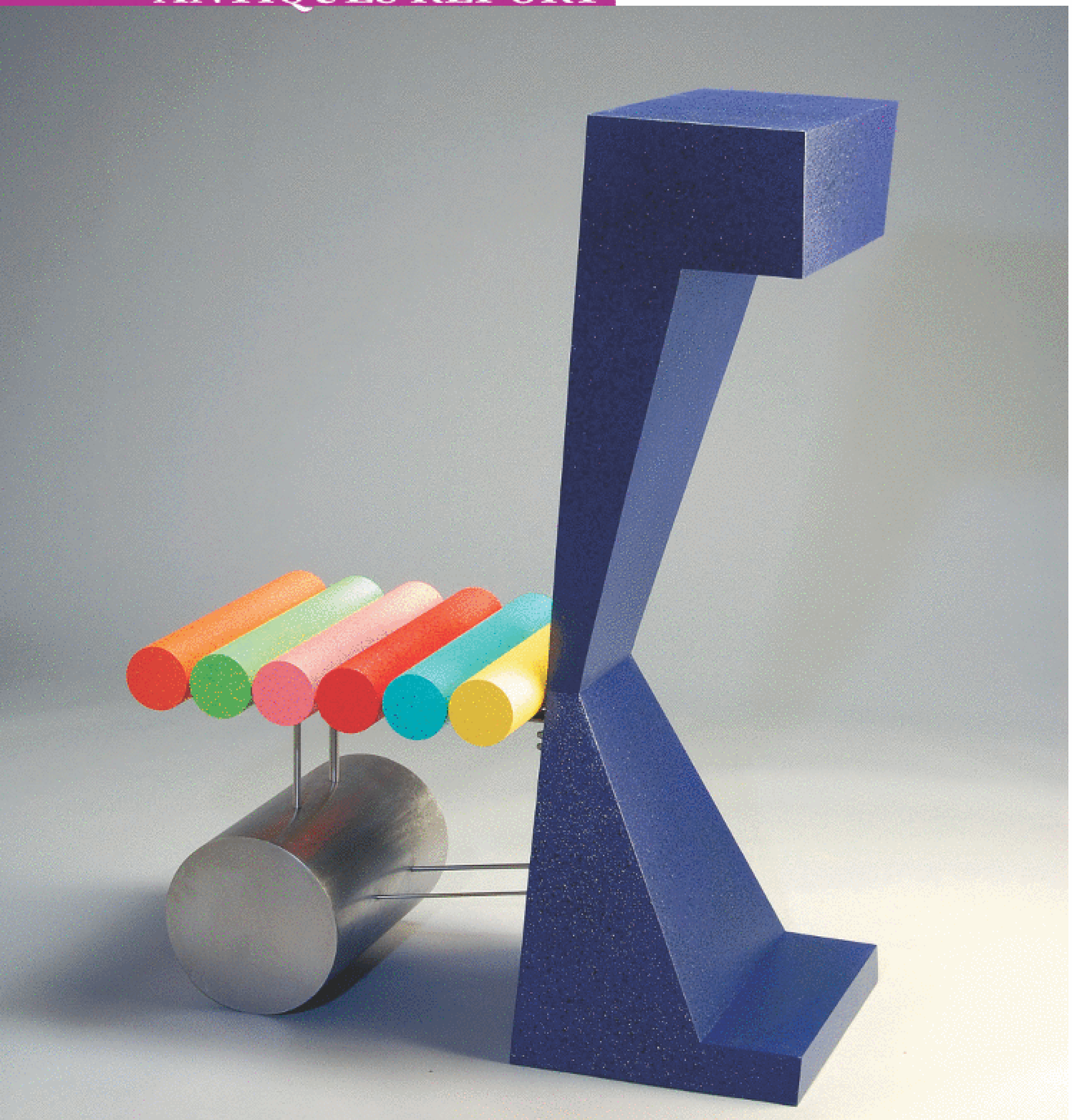
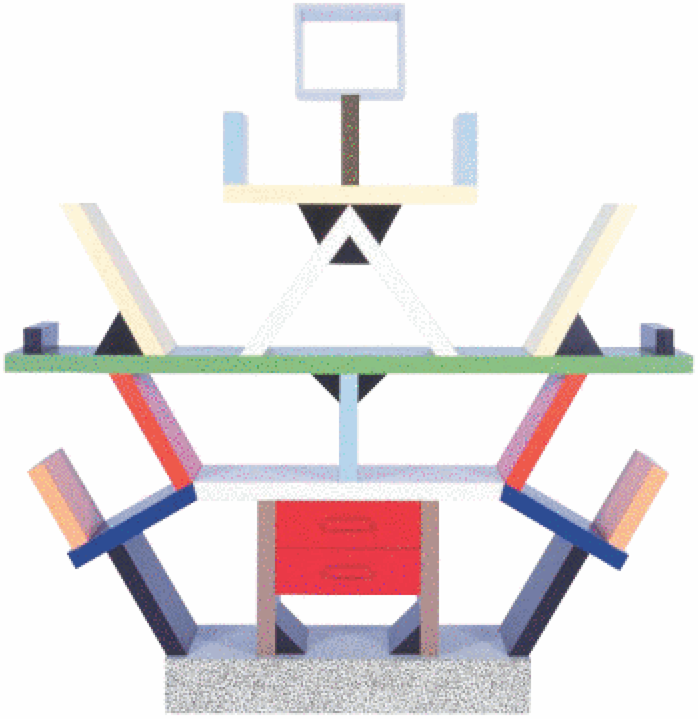


ANTIQUES OF TOMORROW

DEALERS AND DESIGNERS OFFER THREE TAKES ON THE NEXT BIG THING IN VINTAGE FURNITURE BY ERIN FEHER



For California antiques dealers, cooler days signal the start of a season filled with highly anticipated events, such as the San Francisco Fall Antiques Show in October and Palm Springs Modernism Week in February. This year's new SF20—an exhibition of 20th century art and design—kicked off the season in September, and the buzz it generated confirms that collectors are anxious to see more recent, locally inspired designs. "The market is changing—people want some fresh blood," says Gabor Ujvari, co-owner of MiMo Gallery in Palm Springs. "After the craze for midcentury design, I think the new wave is the late '60s, '70s and '80s."

As the popularity of postwar classics has increased, shrines to Hollywood Regency and midcentury modern have filled antiques shops and chain stores alike. It appears that the time is ripe for something new. According to the designers we talked to, astute dealers are stocking up on pieces that feel more like a personal statement than a prescribed look.

THE NEXT WAVE | *MEMPHIS STYLE*

A bold look from the 1980s meets a modern demand.

"Think Madonna with the leggings, the bright colors and the clothes layered on top of one another—that era was all about juxtaposition," says David Serrano, co-owner of Downtown in Los Angeles. Serrano says Memphis—the flamboyant style created in 1981 by a group of Milan-based designers and led by Ettore Sottsass—is finding its way back onto the radar of today's designers and collectors. "Kelly Wearstler is buying Memphis like crazy," says Serrano, who has already invested in some beloved Memphis designs of his own, including pieces by Los Angeles designer Peter Shire, who produced iconic artworks for the 1984 Summer Olympics in L.A. "People who grew up in the '80s and followed music or art, or even had a mother who, instead of having wooden salad tossers had them in melamine with one turquoise and one red—those are the people who already have a visual memory of the movement and are going to really respond to these pieces."

COUNTERCLOCKWISE FROM TOP RIGHT: Ettore Sottsass' Carlton room divider; Improbable History, Plane Air I and the Brasilia table by Peter Shire, who continues to create pieces in the Memphis style.

COUNTERCLOCKWISE FROM TOP RIGHT: COURTESY OF MILWAUKEE ART MUSEUM, CENTENNIAL GIFT OF GILBERT AND J. DOROTHY PALAY, PHOTO BY JOHN R. GLEMBIN; PHOTOGRAPHY BY ALAN SHAFFER, COURTESY OF FRANK LLOYD GALLERY (2); COURTESY OF DECORATUM

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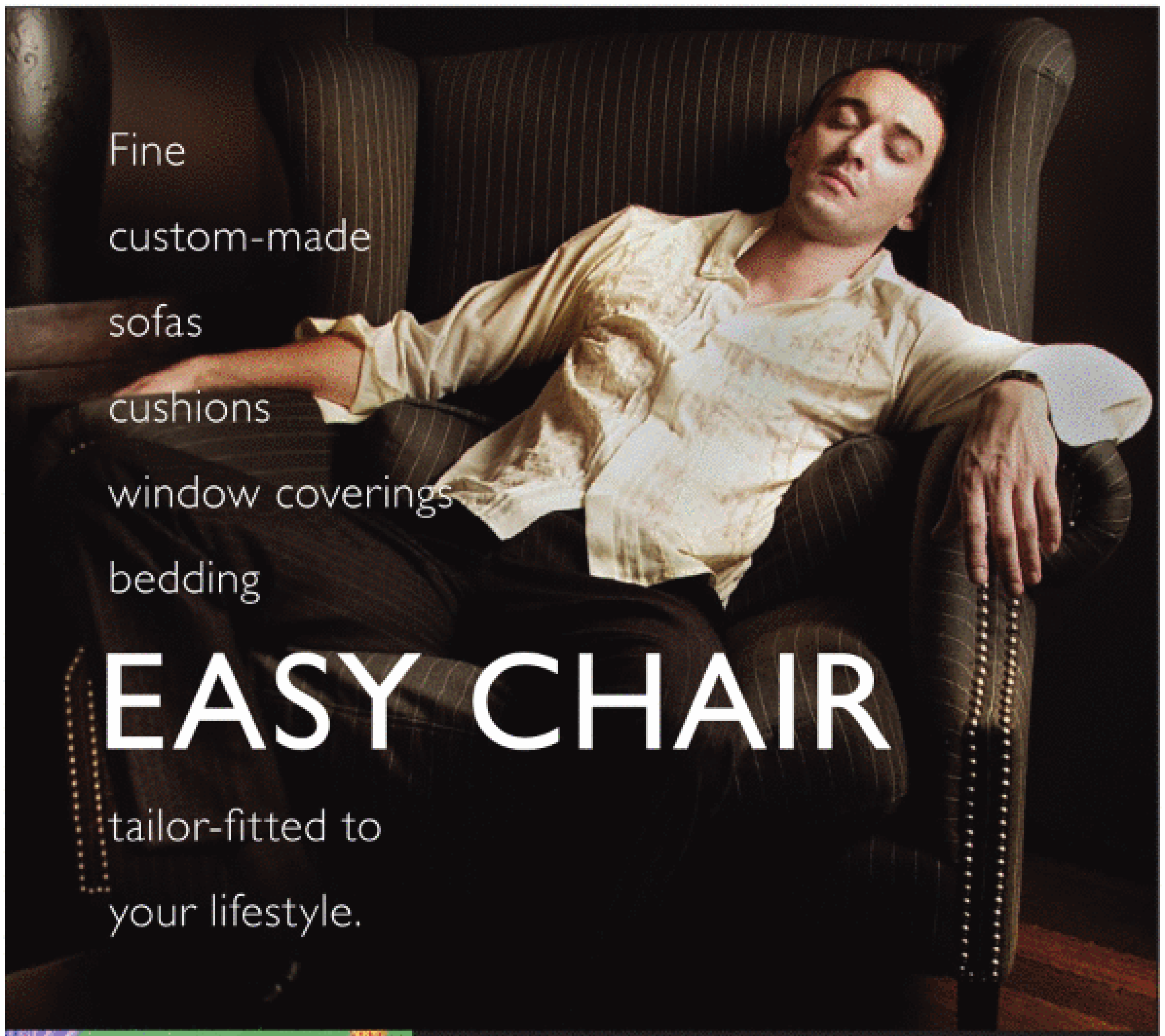

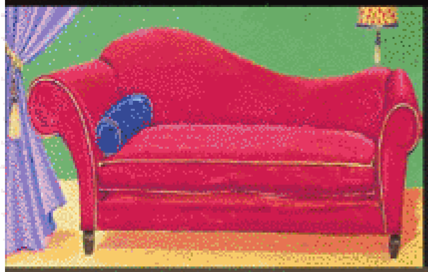

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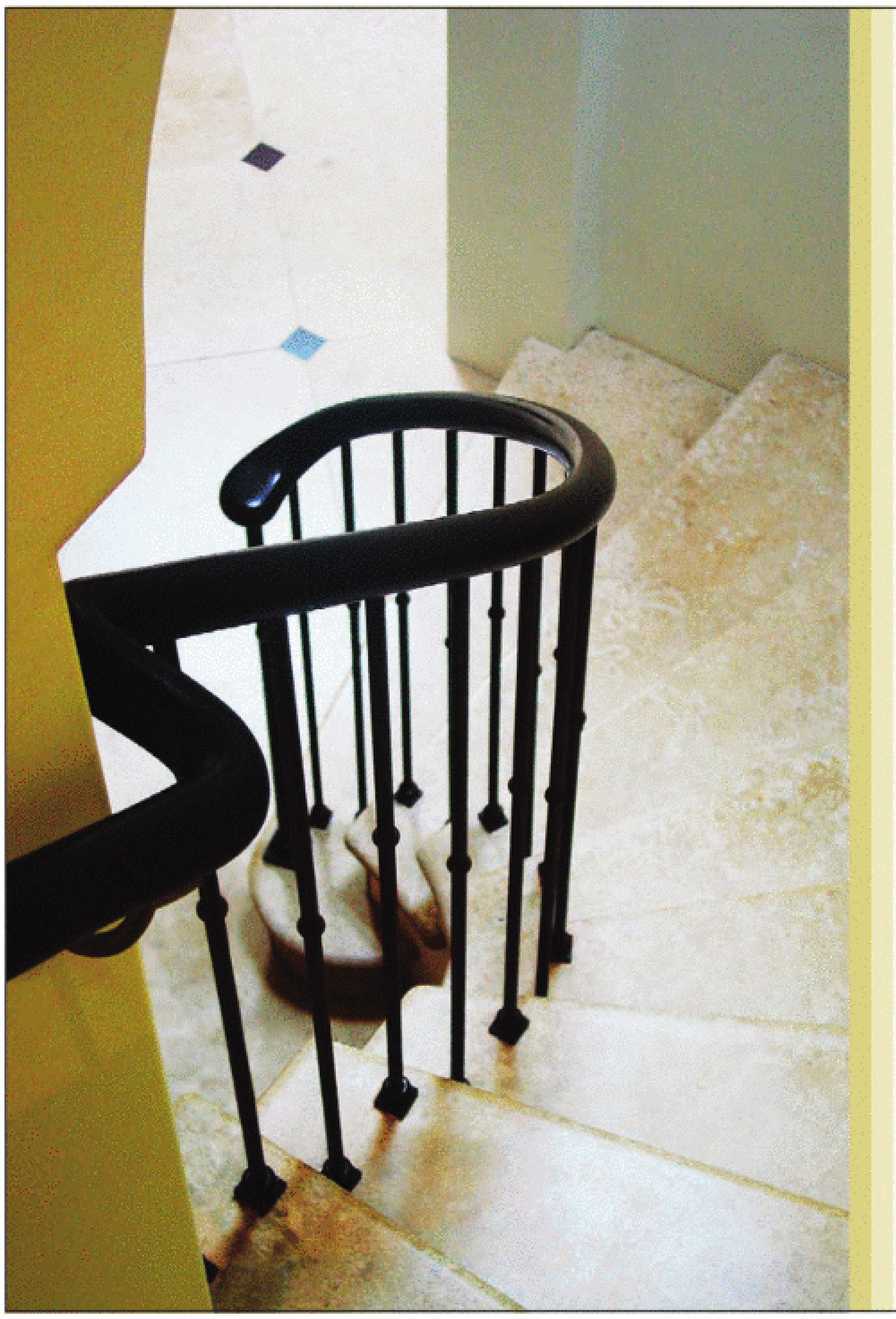

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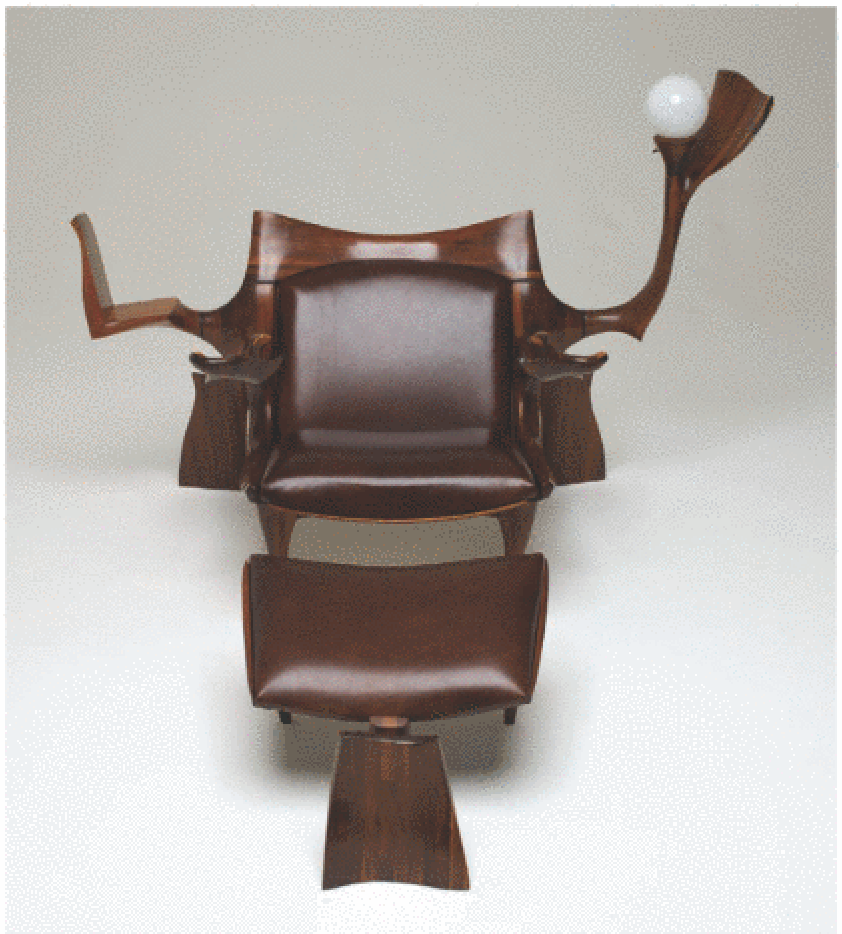


Former UCSD-professor Jack Rogers Hopkins handcrafted his multifunctional furniture by fusing together thin layers of wood, a slow process that resulted in less than 1,000 finished pieces in his lifetime. In June 2007, Hopkins' Edition chair (left) and a rocking chair (below) smashed expectations when they doubled their auction estimates, selling for $60,000 and $31,000 respectively.

"Each of these artists had their own voice—no two pieces are even remotely similar."

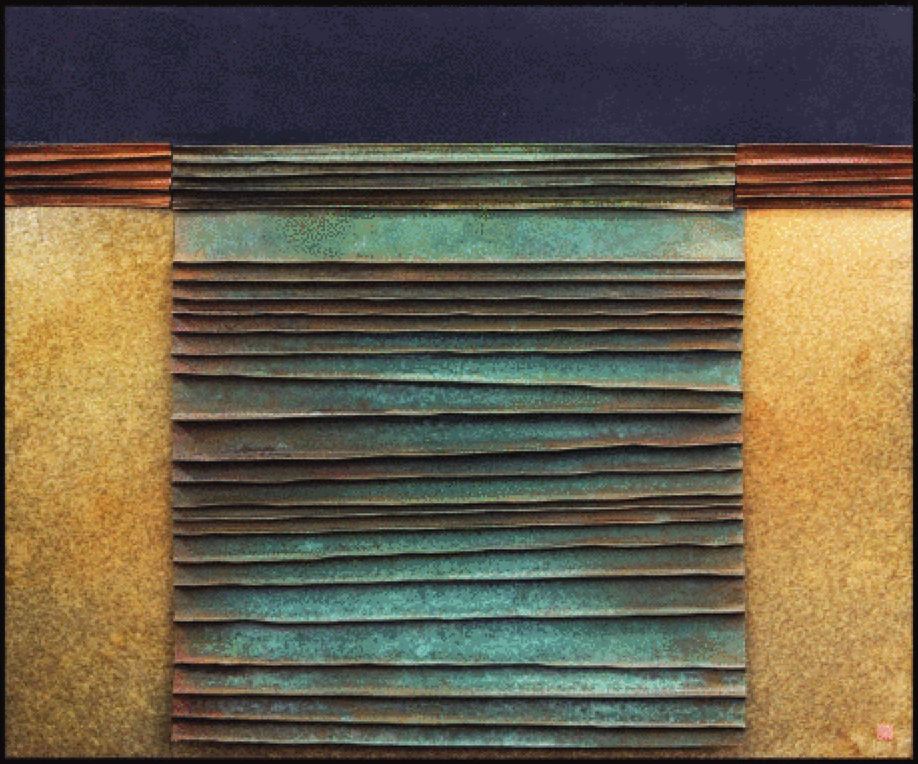
THE NEXT WAVE | *STUDIO FURNITURE*

Handcrafted, one-of-a-kind wood pieces are high on collectors' lists.

In 1970, California woodworker Jack Rogers Hopkins was commissioned by a client to create a single piece of furniture that was at once an armchair, lamp, bookcase and ottoman. The resulting wood-and-leather design (above) is emblematic of the studio furniture movement: elegantly curvilinear, sprouting with bone-like branches, and carrying an estimated worth of $50,000. These one-of-a-kind sculptural pieces—by a stable of craftsmen including Californians Arthur Espenet Carpenter, J.B. Blunk and Hopkins—have been steadily realizing jaw-dropping results at auctions around the world, and are slowly angling in on the popularity of factory-produced modernist icons. "What interests people about studio furniture is that each of these artists had their own voice—no two pieces are even remotely similar," says Gerard O'Brien, owner of L.A.'s Reform Gallery. Todd Merrill, author of the recently released book, *Modern Americana: Studio Furniture from High Craft to High Glam* (Rizzoli), and owner of Todd Merrill Antiques in New York, compares Hopkins' free-form aesthetic to that of contemporary designer Zaha Hadid, "except that where Zaha is using computers and synthetic materials to generate these forms, Hopkins was creating them by hand from pieces of wood." Says O'Brien, "In this very technical world we live in, it's the hand work and sense of spirit that's attracting people. This is furniture with a sense of purpose."

COUNTERCLOCKWISE FROM TOP RIGHT: COURTESY OF TODD MERRILL ANTIQUES; COURTESY OF SOTHEBY'S (2)

Steve Finch



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While Taylor's company still produces new designs and reproductions of some of his most popular pieces, including the Jennifer chair (top right), round stone table and lion's-head chairs (above) and diamond table base with wood top (right), antiques dealer Benjamin Storck doesn't see this as a hindrance. "The reintroduction of these pieces just stimulates the market for vintage," he says.

THE NEXT WAVE | *MICHAEL TAYLOR*

The newest late, great designer perfected California cool.

"Furniture by noted interior designers has been of great interest to other designers, and collectors as well," says Benjamin Storck, owner of Modern One in West Hollywood. Storck believes the popularity of pieces by notable designers of the '40s and '50s—such as William Haines (see FINDS p. 54) and T.H. Robsjohn-Gibbings (see ICON, p. 128)—has paved the way for what will prove to be the next new collectibles. Storck cites the late designer Michael Taylor, whose oversize pieces in natural fabrics defined California's faded, easy look in the second half of the century. "I have every single piece from a Sacramento living room Michael Taylor designed in 1954, from the sofas and chairs to the lighting," says Storck, who imagines recreating an entire room of Taylor's design when the time is right for his collection to make the move from storage to storefront.

> *"People needed to fill their new big, rambling ranch houses, and they wanted something uniquely Californian."*

Also sure to help foster a comeback is a new book by Stephen M. Salny, *Michael Taylor: Interior Design* (W.W. Norton & Co.), which features more than 50 of Taylor's commissions and is slated for publication in January. "People needed to fill their new big, rambling ranch houses, and they wanted something uniquely Californian," says Serrano, whose favorite Taylor piece is a '70s wicker chair that could fit three or four comfortably but was designed specifically for one. Taylor's playfulness, combined with his simplified shapes and subdued colors, perfectly symbolized a carefree California ideology and an existence that would be understandably attractive to a new generation, 40 years later.

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SAN FRANCISCO DESIGNER NICHOLAS PHAN CREATES FURNISHINGS AND INTERIORS THAT HAVE A LIFE OF THEIR OWN.

BY **ERIN FEHER**

For designer Nicholas Phan, inspiration is always close at hand, whether he's admiring new architecture in Beijing or simply strolling outside his Santa Cruz studio, where he collaborates with craftsmen to create limited-edition and custom furniture pieces for his clients. While discussing one of his new designs—a steel bench accessorized with a heavy chain draped between two Lucite rods—he likens the piece to an imaginary 1970s vintage Gucci belt found at a thrift store. "It's this chunky belt that someone paid a fortune for 30 years ago and wore twice, and now it's an underappreciated jewel," says Phan, who hopes to conjure a similar feeling of unexpected discovery with his furnishings. Earlier this year, Phan's studio, Hayes de Fer, debuted a 32-piece furniture collection featuring a mix of styles that reference classic design eras from French Art Deco to American Industrialism.

Phan's own career in design was also a fortuitous discovery. In the late '90s he was working toward a PhD in humanities at UC Santa Cruz and trying to pinpoint his calling, when a family member gave him carte blanche to redesign her home. "It was an amazing opportunity to experiment with design and figure it out along the way," says Phan, whose recent interior design projects include a townhouse in Redwood Shores and his own pied-à-terre in San Francisco's One Rincon tower. For Phan, the jumping-off point for his imagination is taken from the world at large. "There are always opportunities to be inspired right outside your door, whether it's the way someone puts an outfit together or prepares a meal you've never had before," says Phan. "And that's when I think, gosh—that would make a great design."

Each piece of Nicholas Phan's World View collection is named after a city or landmark from around the globe; it includes the London sofa (below) and Barcelona table (inset).

PORTRAIT: JOHN LEE; OTHER IMAGES COURTESY OF HAYES DE FER

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Located in San Francisco's popular Cow Hollow district, this magnificent property was built by the Raffetto family in 1929. The villa residence has been in the same family for four generations, and has the grandeur and old world charm of many classic buildings of that period.

Elegant and rich in architecture, 2860 Pierce was constructed and engineered with the finest materials. It is situated on the south east corner of Union and Pierce Streets and is known for it's gorgeous Mediterranean architecture. It is a one of a kind property designed by architect Albert A. Schroepfer who also had an impressive portfolio of designing many incredible San Francisco properties.

2860 Pierce is a magical residence which includes 7,000 square feet of living space. The rooms include a grand formal living room, a formal dining room, an elegant reception area, a spacious master suite, 3 additional bedrooms, 2 full & 2 half bathrooms. There is also a family room, a breakfast room, a formal bar room, 2 kitchens and 2 pantry rooms. On the top level is a spectacular ballroom with outstanding views of the Bay, Alcatraz, Angel Island, Russian Hill, and Pacific Heights. There are 2 garages on Pierce Street to accommodate 4 cars and an elevator that goes from the garage to all floors.

2383 Union Street is part of the same parcel and has a formal Union Street entrance as well as interior passage to the residence. Approximately 6,000 square feet, the Union Street address features four spacious units: 2-two bedroom, one bath units; a one bedroom, one bath unit; and a three bedroom, 2 bath unit. There is a third garage on this parcel (Union St) which will park 3 more cars, and a side attached concrete yard/lot which can store up to eight additional cars (15 total on parcel). The storage is plentiful.

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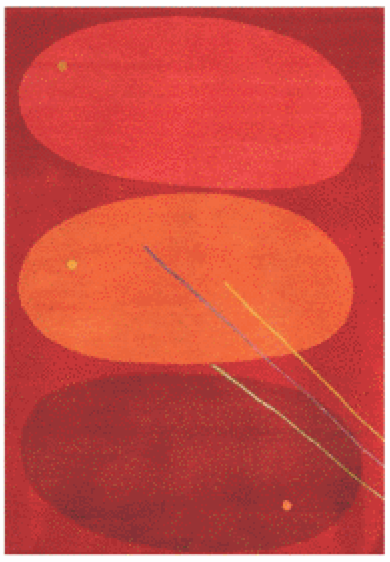
ART AND CRAFT

ALICIA KESHISHIAN CREATES BOLD PATTERNS IN BRIGHT COLORS FOR LUXURIOUS WOOL CARPETS. BY LYDIA LEE

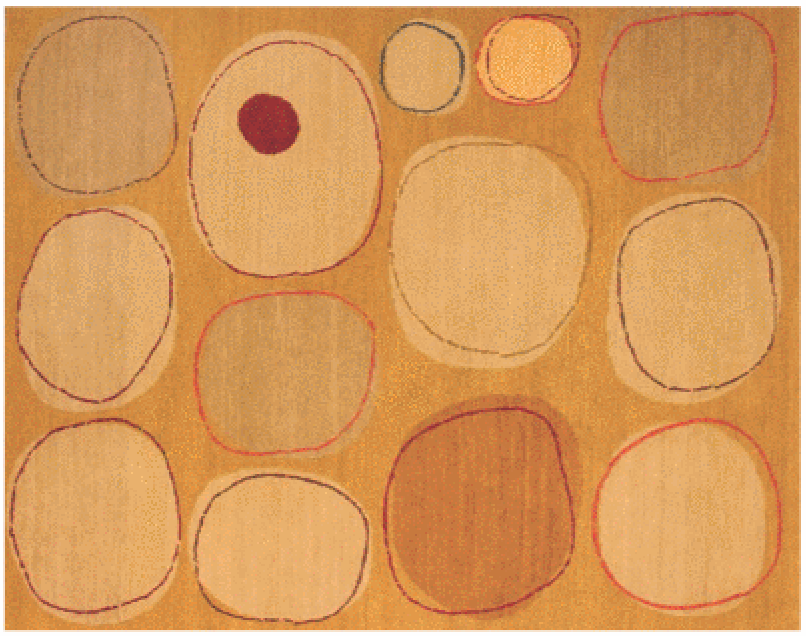
After a long career as a graphic designer for various companies, Petaluma-based Alicia Keshishian knew she wanted to start creating designs of her own. In 2004, during a trip to New York, she was walking down Fifth Avenue with a friend. "I'd really been struggling with what my next step was going to be, and we went by a rug store," says the designer. "My friend said, 'Rugs—that's it!'"

Keshishian, who comes from a family of established Oriental carpet dealers, studied design and illustration at San Francisco's California College of the Arts. She spent the '80s in New York as a freelance art director for magazines such as *Premiere* and *New York*. An artist-in-residency program at North Carolina's Penland School of Crafts provided a transition into textile design. In 1991, Keshishian moved back to California, where she became a senior art director for the specialty paper goods company Papyrus in San Francisco. Soon after her epiphany in New York, she established her own company, finding artisans in Nepal who could craft her rug designs completely by hand—from the spinning and dyeing of the fine Tibetan wool to the knotting and finishing. "I really wanted to bridge my contemporary sensibility with traditional techniques," Keshishian says. "I feel that the handcrafted element is such an important thing for our society."



Her rugs can be seen at the San Francisco showrooms Sloan Miyasato and Ecoterric, and a large part of her business is custom design. "I love collaborating with designers and clients and seeing how a carpet ties all their pieces together," she says.

"There's a depth to handcrafted rugs that you don't get from anything that comes out of a machine," says Alicia Keshishian. Custom-made to order, her carpets, such as Spain (right) and Entry (far right), are produced by a Rugmark-certified workshop in Nepal.



PORTRAIT: MELISSA KASEMAN; OTHER IMAGES COURTESY OF ALICIA KESHISHIAN

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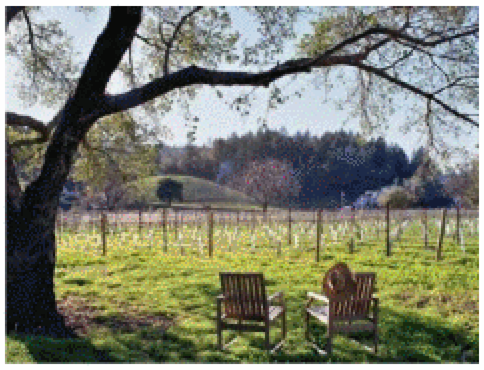

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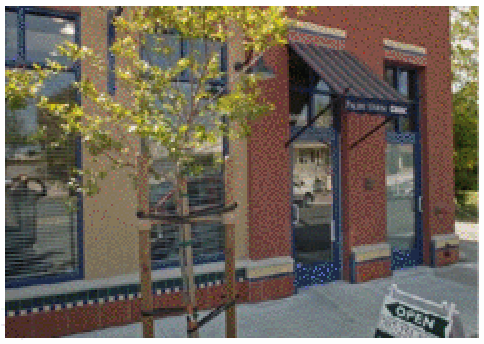

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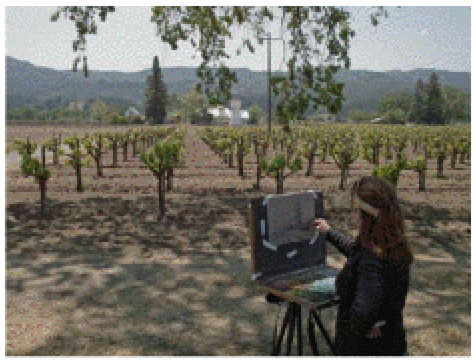


BEARING THE TORCH

LOS ANGELES DESIGNER JEAN DE MERRY APPLIES FAMILY TRADITIONS TO HIS LINE OF CUSTOM FURNITURE.

BY **MIKHAEL ROMAIN**

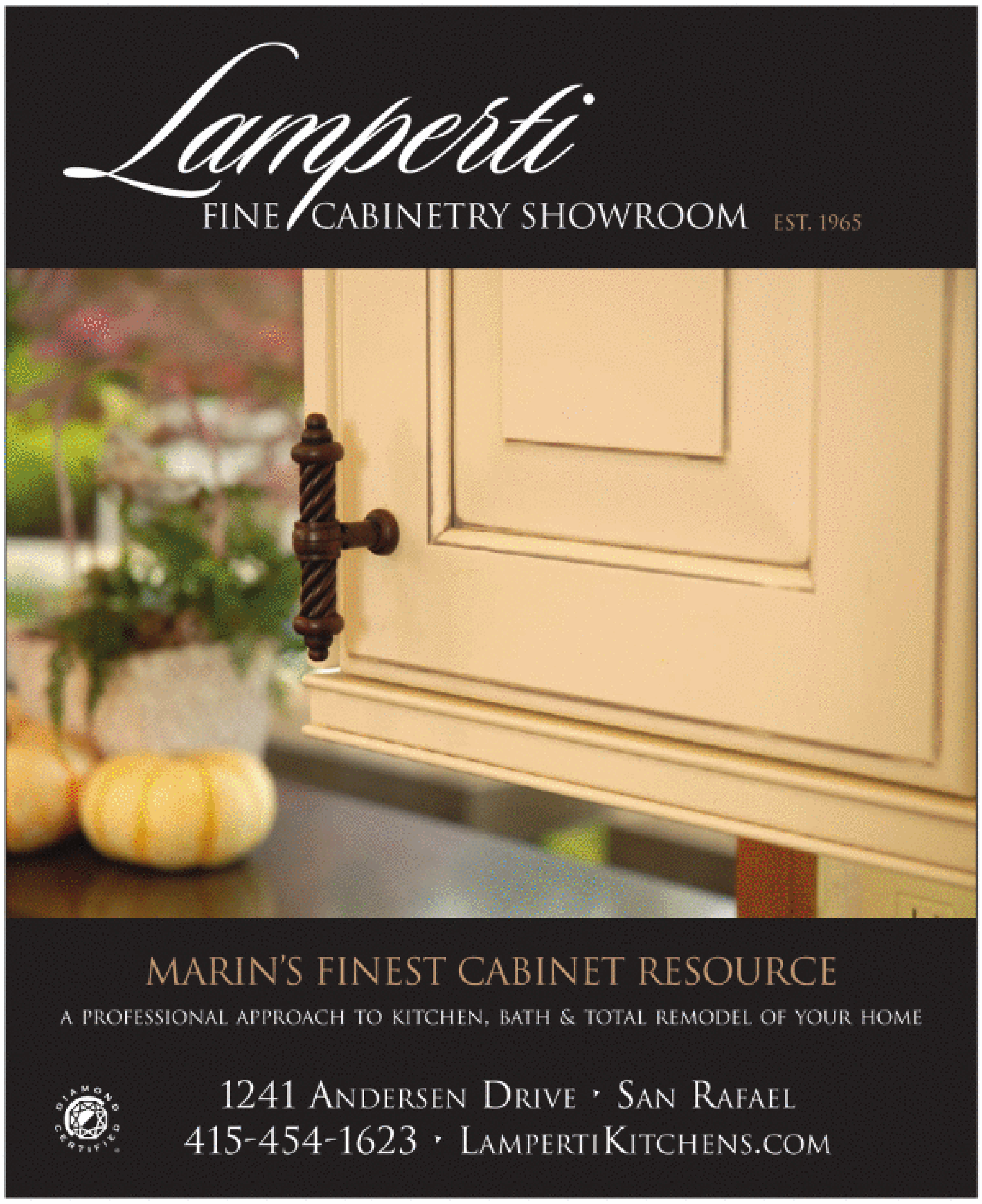
Jean-Claude de Merry has lived many lives. The 63-year-old French designer, who started his Los Angeles furniture company, Jean de Merry, eight years ago with partner Christian Maroselli, counts restaurateur and award-winning novelist among his past endeavors. De Merry happened upon his latest venture while researching a novel about his ancestry—his family manufactured and designed leather gloves in the south of France in the 18th and 19th centuries. "I went back to my roots and started the company with the idea of using craftsmen who know the traditional way of tanning and working with leather," says de Merry.

LEFT: Jean-Claude de Merry in his L.A. showroom on La Cienega. His finely crafted designs include (from top to bottom) the Diana credenza, the Stork nesting tables and the Lucca armchair.

De Merry has his hands in every aspect of the design process, from the outline of a chair leg to the finish on a lacquered sofa frame. He attributes his success in furniture design to the integration of his sketches with the skills of the artisans he works with, whether it's the reverse-glass painter for his Diana credenza or the woodworker for the Lucca armchair. "My pieces are defined by their attention to detail," says de Merry. "I feel very lucky to have found people who are talented and are open to learning new skills."

De Merry's furniture collection, which ranges from 1940s-style tufted-leather chairs to bronze nesting tables and metal chandeliers, is meant to look like "high-end vintage pieces that have been very well kept." He takes inspiration from the workmanship found in flea market pieces. "I want my customers to be proud of what they are buying in the same way I want my craftsmen to be proud of what they're making," says de Merry. "The challenge is to create something new that brings joy to people's lives. I expect my furniture to be handed down through the generations."

PORTRAIT: BRIDGER NIELSON; OTHER IMAGES COURTESY OF JEAN DE MERRY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WOODBURY UNIVERSITY STUDIO BUILDING

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As an architect, Frank Clementi knows that students of his profession have a tendency to methodically dissect the workings of any building they enter—often to the point of distraction. So when his firm, Rios Clementi Hale Studios, was asked to design Woodbury University's newest building for its architecture program, he knew he wanted to build a structure that would let the students focus on their own creations. Keeping things simple, Clementi created a long, curving wall out of uniform concrete blocks, whose unfinished surface is the same, viewed from the interior or exterior of the building. He achieved textural and color variation by arranging the blocks at different angles. "Light hits them all differently, creating constantly changing patterns and shades," says Clementi. The interior is equally unadorned: Just as the human skeleton is a regular fixture in any biology classroom, the pipes, wires and steel beams visible along the walls are meant to demonstrate how the building works. "We wanted the students to be able to understand the space on a systematic level," says Clementi. "So we left anything that functions completely exposed and available for closer inspection."—*Erin Feher*

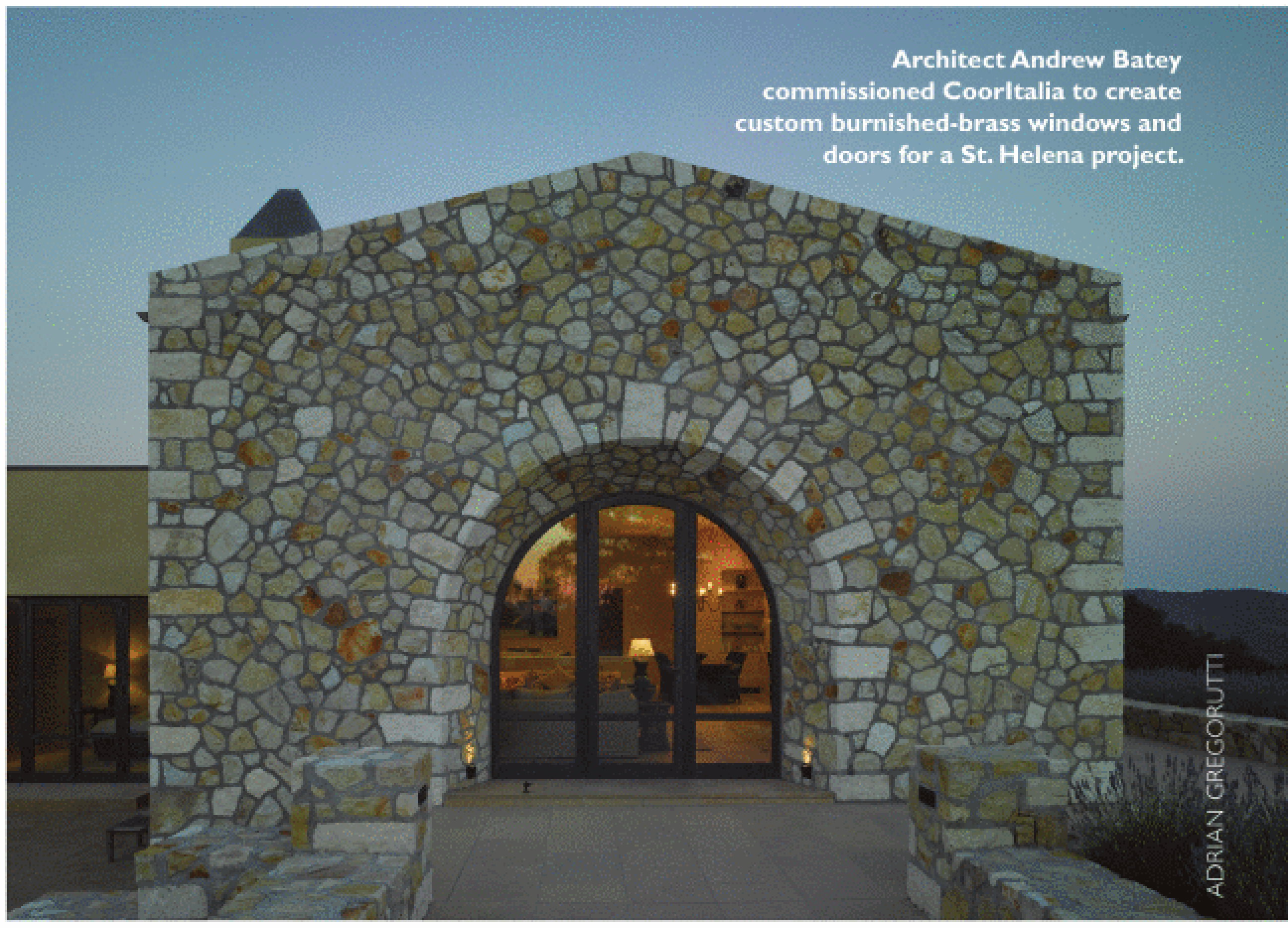
PHOTOGRAPHY BY **TOM BONNER**
APRIL 20, 2008

HOMEAWAYFROMHOME

Dream Residences

In the current climate, there are many opportunities to create the ideal second home.

If you've been waiting to buy your dream vacation home, it's not a bad time to get into the market. Inventory is high. Mortgage rates are reasonable. And there's a dearth of qualified homebuyers. "Real estate is going through an adjustment period, and for many potential buyers, now is a good time to buy a house if there are available funds to secure the financing," states *California Chronicle*'s Neil Terc. It could be the opening for you to get a wonderful home in an area that continues to be one of the most desirable places to live. Read on for a list of premier second-home professionals:



Architect Andrew Batey commissioned CoorItalia to create custom burnished-brass windows and doors for a St. Helena project.

ADRIAN GREGORUTTI

CoorItalia: Reclaimed Material Specialists

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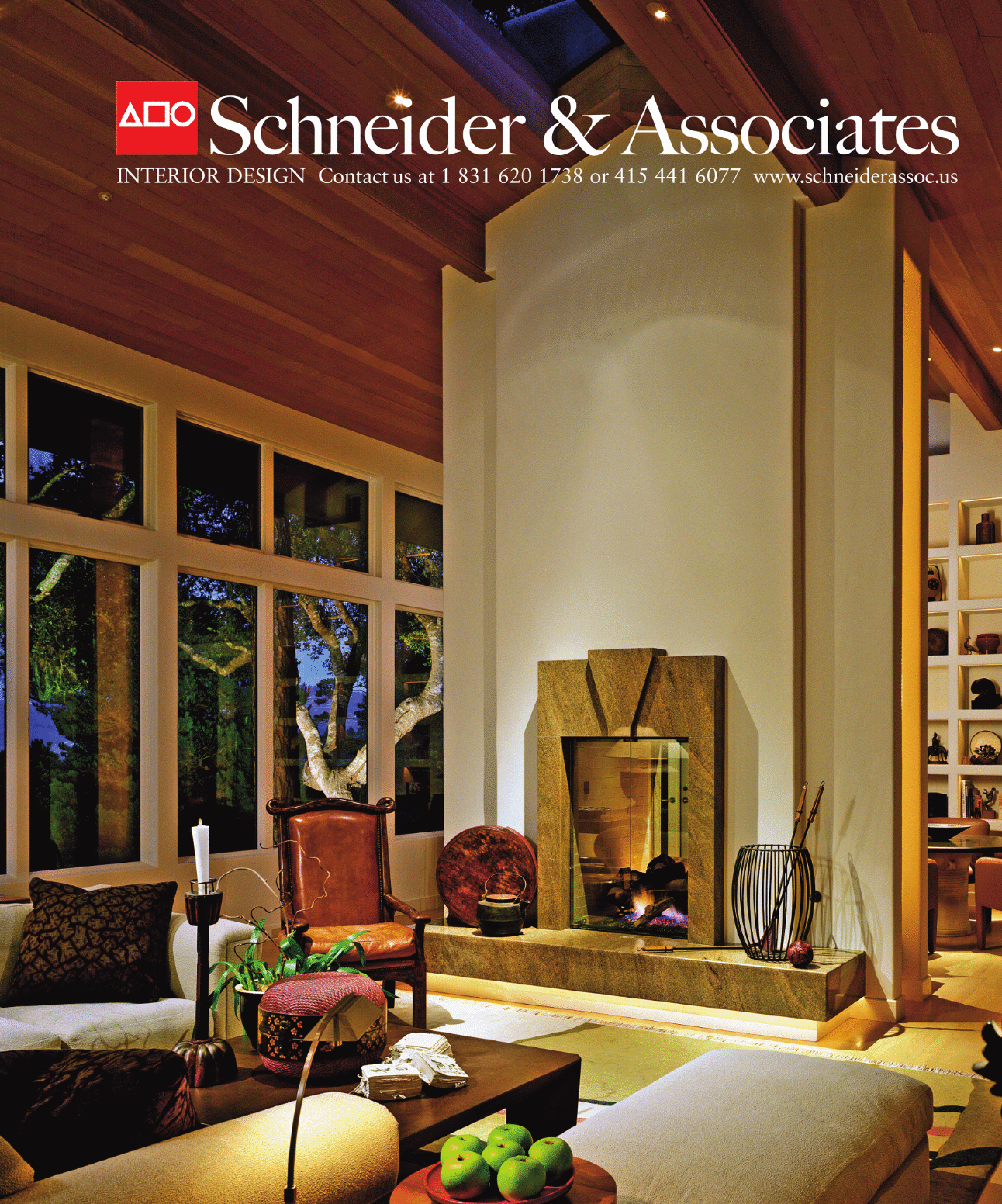
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Jan Gardner and Associates: Classic Interior Designers

With more than 30 years of experience on the Monterey Peninsula and beyond, **Jan Gardner and Associates** delivers fad-free design tailored to their clients' lifestyles. Gardner, who runs the business with her daughter Julie and design associate Barbara Nicholson, got her start working at the Lodge at Pebble Beach. From there, she began working on projects such as the five-star-rated Quail Lodge in Carmel Valley. Today, the firm specializes in residential and select hospitality design ranging in style from traditional to contemporary.

Sara Spang: Your Link to a Second Home

If you're interested in a second home in California or Mexico, Keller Williams Realty's **Sara Spang** is your go-to person. With Transnational Referral Certification, Spang is not only up on California's emerging real estate trends, she's also adept at handling real estate transactions in foreign countries. "In every country there's a different system, and there are pitfalls you can avoid by working with knowledgeable experts in international transactions," Spang says. For those who want to stay in this country, Spang can provide the names of some of the new golf communities in places such as the Sierra Nevadas, Oregon and Washington.

Carmel-based Jan Gardner & Associates designed this warm and inviting dining room on the Monterey Peninsula.

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HOMEAWAYFROMHOME

Schneider & Associates: Pacific Rim and Beyond

John Schneider, owner of **Schneider & Associates**, says a home's interior should always play a supporting role to its views. That's why in a place such as the Monterey Peninsula, he likes to use a lot of neutral colors in order to highlight the area's breathtaking scenery of the Santa Lucia Mountains and the Pacific Coast. Using fine furnishings from companies such as Gulassa, Sloan Miyasato and Randolph & Hein, Schneider's work is best described as "California with Pacific Rim influences." His work can also be eclectic, combining slate floors and linen upholstery in a room. Says Schneider, "I like to interject a bit of the contemporary."

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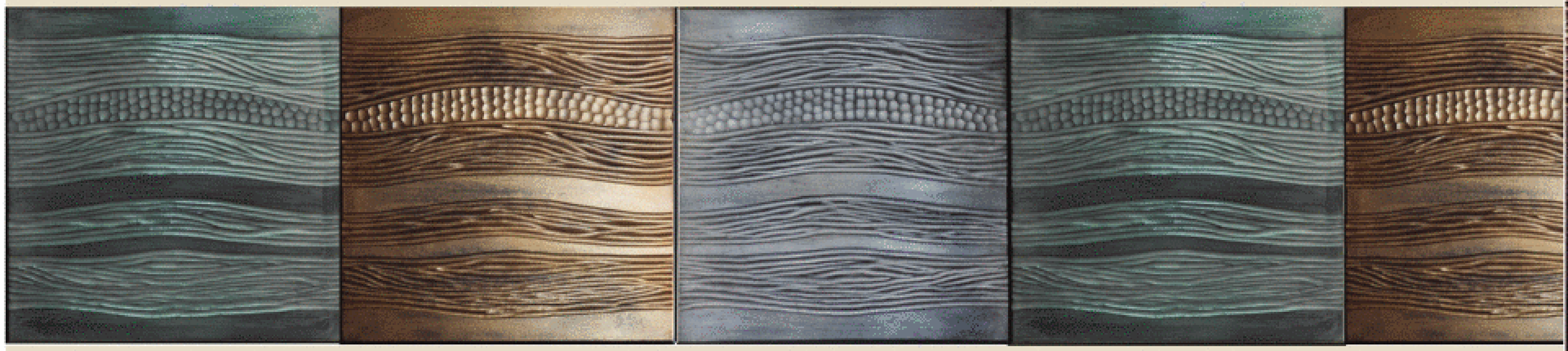

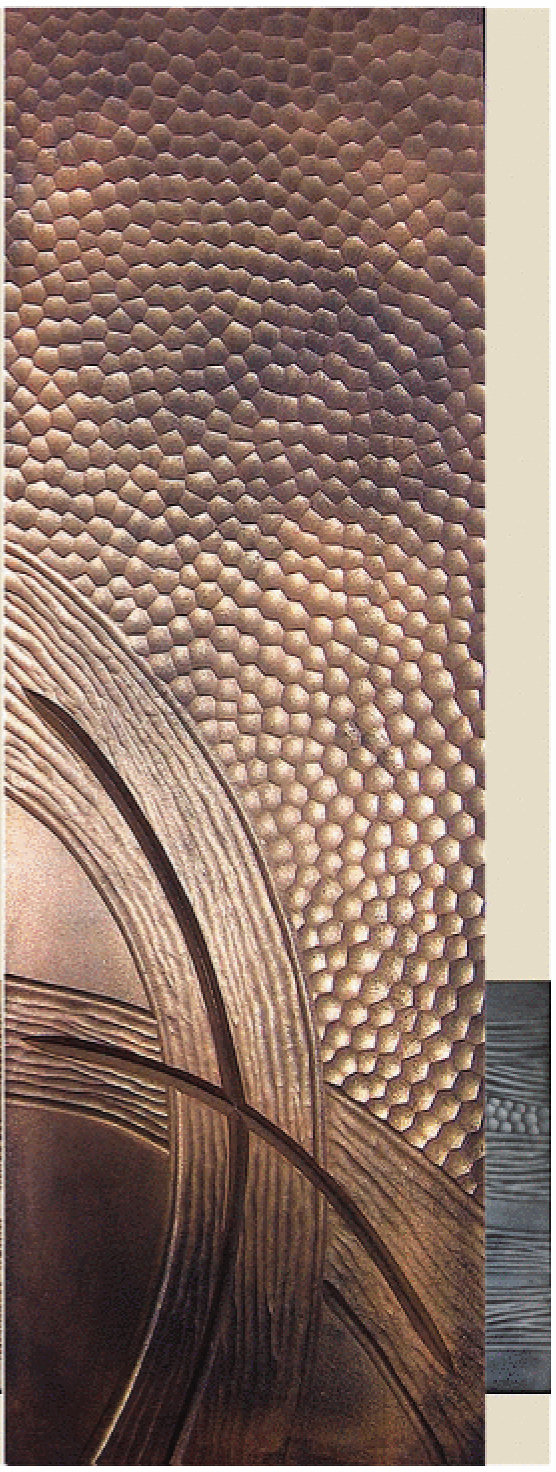

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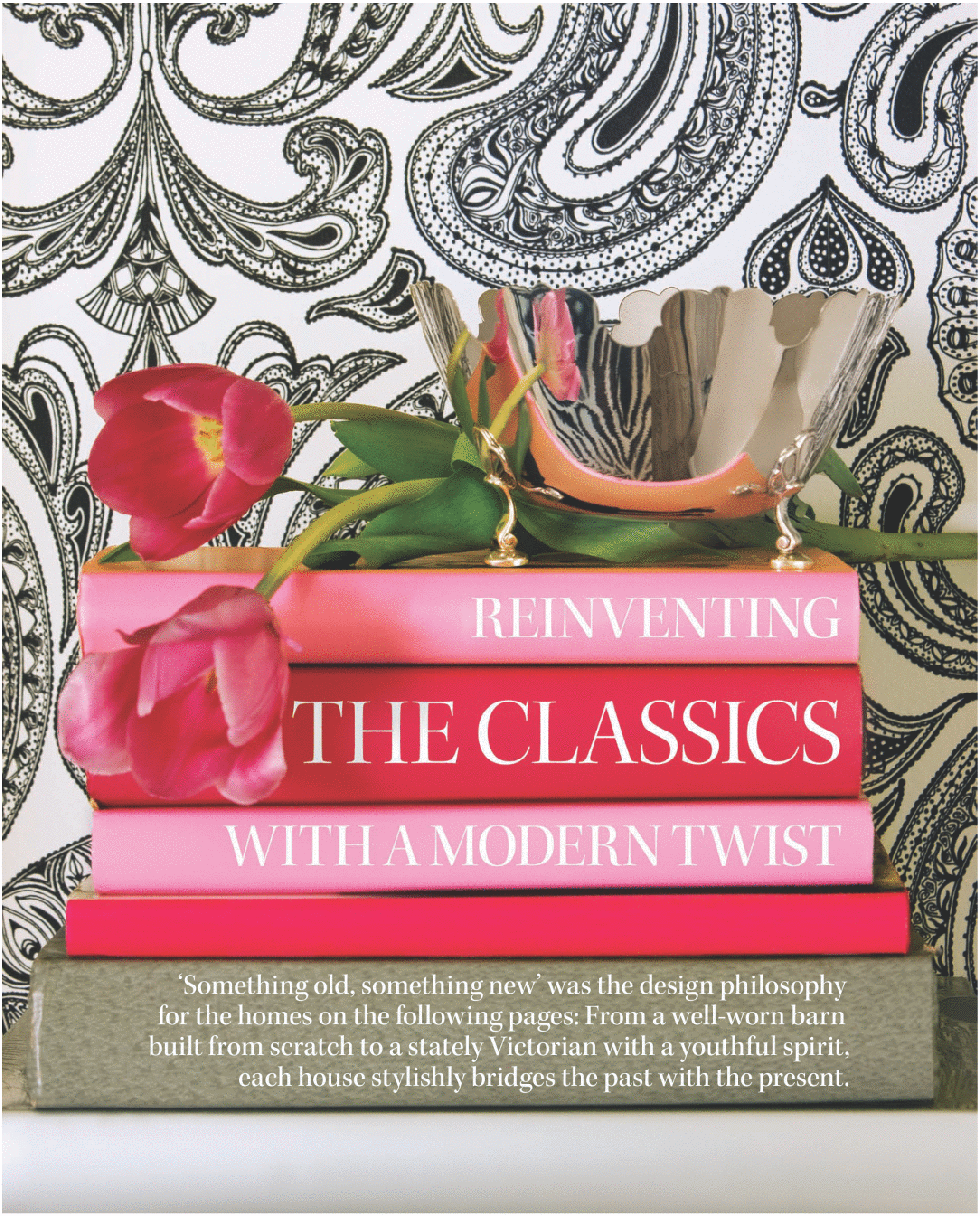


REINVENTING THE CLASSICS WITH A MODERN TWIST

'Something old, something new' was the design philosophy for the homes on the following pages: From a well-worn barn built from scratch to a stately Victorian with a youthful spirit, each house stylishly bridges the past with the present.

JOHN ELLIS

tudor ROSE

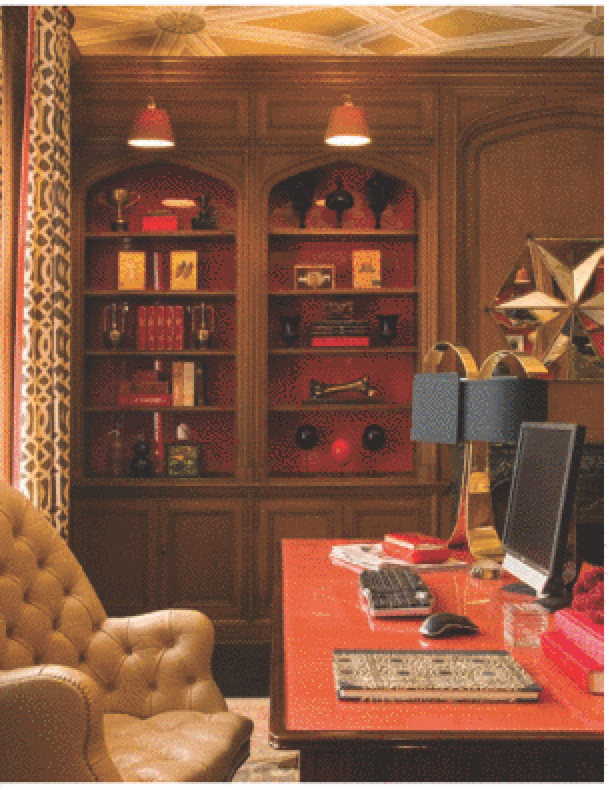
A stately home in Presidio Heights gets the Jay Jeffers treatment: traditional interiors with an insouciant twist.

BY **JULIE CARLSON**

PHOTOGRAPHY BY **MARK DARLEY**

In the foyer, Jeffers had the floor finished in a dramatic damask to complement the oak-paneled walls. The pattern was drawn from the custom stair runner.

The living room hosts a lively gathering: Two high-back wing chairs sporting an elaborate turquoise fabric mingle with a pair of 1940s French armchairs covered in embroidered vinyl.



ABOVE: In the study, a handpainted ceiling adds dimension to the custom woodwork. ABOVE RIGHT: The kitchen's playful combination of yellow and pink stays sophisticated with classic prints.

The English Tudor–style house located on a cul-de-sac bordering the Presidio looks as if it might have traveled back in time. With its formidable brick facade featuring a trio of gables and its walled-in, manicured garden complete with clipped shrubbery, the property recalls an old-world country estate. Built in 1914 by architect Houghton Sawyer, the house served at various times as the residence of the consul general of Belgium and, briefly, as the abode of famed attorney Melvin Belli. In 2005, it was the setting for the San Francisco Decorator Showcase; shortly after, it was purchased by a young couple with three children, and it began a new chapter as a family home.

The couple engaged Carey & Co.—the firm that undertook the restoration of San Francisco's City Hall after the 1989 Loma Prieta earthquake—to address the house's structural issues, which included crumbling terracotta ornamentation and bricks in need of repair. The restoration team managed to track down the terracotta foundry, and fortunately the company still had the home's original drawings.

The exterior exudes gravitas, but the interiors tell a different story. After a year-and-a-half-long whirlwind romance with San Francisco interior designer Jay Jeffers of Jeffers Design Group, the house now features an exuberant mix of color, pattern, texture and form. "I love creating the unexpected in expected spaces," Jeffers says.

Indeed, Jeffers doesn't just design interiors—he breathes life and energy into rooms, altering the very DNA of a living space. In the past decade, with his style philosophy of "sophisticated fun and livable luxury," he has become the designer of choice for clients looking to go beyond beige and inject some drama into their domestic lives.

"Both the husband and wife have big personalities," Jeffers says. "They love to entertain; they didn't want any part of the house to feel too formal or off-limits, and they wanted their children to be able to go anywhere."

But their design sensibilities were at odds. Their mandate for Jeffers: reconcile the husband's affinity for modern design with the wife's love of antiques. Marshalling his team of visionaries, led by senior designer Kelly Hohla, Jeffers tackled the 10,000 square feet of raw space at high speed. The first challenge was how to lighten the mood in the formal, oak-paneled entry hall, along with the living room and dining room, both of which open to the foyer.

To brighten the living room, Jeffers upholstered the mahogany-paneled walls in persimmon grasscloth. He commissioned a bold carved-wood mantel to maintain the room's original formality.

"I love mixing materials and patterns.
It makes a room feel alive."

LEFT: In the former basement-level ballroom, Jeffers created a media room with a madcap mix of patterns. The painting on the wall is by Ed Ruscha. ABOVE: The illuminated wine cellar occupies the place where an orchestra used to play during formal dance parties.

Jeffers enlisted decorative painter Willem Racké to stain a damask pattern on the foyer floor, modeled after the design on the custom stair runner but larger in scale. The undulating lines soften the effect of the geometric, men's club-style paneling, while an aqua porcelain umbrella stand shaped like a half-furled umbrella adds a touch of whimsy. Suddenly the reception space seems less serious, and more lighthearted and lyrical.

With its mahogany-paneled walls and walnut floors, the 22-by-50-foot living room presented a similarly somber mood. To lighten the space while preserving its essential character, Jeffers covered the paneling with persimmon-colored grasscloth from Schumacher and added a pair of curvaceous vintage chairs upholstered in a fanciful aqua, persimmon and brown fabric. The print provided an aesthetic jumping-off point for the palette of the room (and, indeed, for the whole house). Jeffers created intimate seating areas by installing built-in window seats and a nine-foot round tufted ottoman at one end of the room. The windows are swathed in billowing embroidered silk drapes, and a pair of

A delicate verdigris piece by Kiki Smith from the John Berggruen Gallery adds a note of modernity over the mantel.

French 1940s chairs covered in embroidered vinyl adds to the mix of textures. Finally, Jeffers commissioned a new, larger-scale carved walnut mantel from C. Mariani to anchor the room.

Across the hall in the dining room, Jeffers called on Racké to cover the walls in Venetian plaster accented with a metallic copper stencil. A 1930s Murano glass chandelier hovers over the table, adding to the shimmer; in the evening, the room is suffused with a golden glow. "When I sit back after dinner and look around me, I feel like I'm living in a piece of art," the husband says.

Jeffers revisited the aqua-and-persimmon motif in the family room and kitchen, where the countertops are Volvic lava stone from France glazed in an oceanic shade. The fabrics and textures include embossed shagreen upholstery on the bar stools, gold damask fabric for the window coverings and a geometric-patterned rug from De Sousa Hughes. "I love mixing materials and patterns," Jeffers says. "It makes a room feel alive."

Jeffers got a chance to let loose in the media room, which was formerly a ballroom, as well as in the husband's study. "I wanted to go 100 percent modern in those rooms," the husband says. "Jay is such a talented designer. I just said, 'Run with it.'"

In the media room, Jeffers sourced a vintage light fixture encrusted with tiny mirrors to create a mod disco ball. He upholstered the walls in hand-painted indoor/outdoor fabric and covered a suite of club chairs with bold floral fabric by Osborne & Little. He also pulled together all the details in order

In the daughter's room, Jeffers eschewed an all-pink color scheme in favor of a more sophisticated palette inspired by a Brunschwig & Fils wallpaper.

"The wife wanted the space to be a restful, calming oasis. It's dressy but easy."

to produce a certain ambiance in the husband's study. "I had a vision of creating a swanky men's smoking den, with a collected, eclectic feel—the kind of room where guys go after dinner to smoke cigars and drink Scotch," Jeffers says. The floor is covered in black alligator-embossed tiles, while the contents of a cabinet of curiosities—lacquered ostrich eggs, antique seltzer bottles, old trophies—are displayed on persimmon-painted glass shelves. The space is anchored by a pair of Smoke chairs from Dutch designer Martin Baas for Moooi (the frames are actually charred wood)—an edgy design move that plays on the theme of "smoking room." The husband's verdict? "I don't think I'm as cool as this room," he says.

In the couple's master suite, a more feminine atmosphere prevails. "The wife wanted the space to be a restful, calming oasis," Jeffers says. "It's dressy but easy." Luxurious fabrics, such as mohair velvet and silk on the custom headboard, are paired with glamorous alabaster lamps and a dramatic starburst mirror from Monument. Racké glazed the walls using three different shades of blue with cream borders, creating a "wonderful sense of depth," says Jeffers.

When the project began, the husband confesses, he was filled with trepidation. "This was our first big decorating project, and I had heard horror stories about the process. But Jay was so professional, so focused. After a week, we knew it was going to work out. Plus, he's just fun to work with." ■

A starburst mirror from Monument and a custom headboard upholstered in mohair and silk add to the glamour of the master suite. OPPOSITE: The suite's serene seating area has a painting by Stephen Hannock over an 18th-century stone mantel.

VICTORIAN

BY **JEAN VICTOR**
PHOTOGRAPHY BY **DAVID DUNCAN LIVINGSTON**
STYLING BY **COREY EVANS**

One of the city's painted ladies gets both a careful restoration and a glamorous update.

REVISITED

In the front parlor, a red billiards table and Lee Jofa paisley wallpaper set the playful tone for the house. A Missoni floral on a lounge chair in the adjoining dining room pops amid the white Lens table and Lazy chairs from B&B Italia.

Historic preservation meets modern day: Period trims on the walls and cabinetry give way to the clean lines of the Carrara island and stainless steel counters. The 1950s Bertoia chrome stools were custom-sized to fit under the marble slab.

Facades can be deceiving. Take a 120-year-old Victorian grande dame in San Francisco's historic Liberty Hill neighborhood, its exterior adorned with fanciful sunburst pediments and rosette medallions. Inside the intricately paneled front doors, one might expect more of the same 19th-century fuss and, perhaps, a lingering whiff of must. But this circa-1886 house, which architects Amy Adamson and Paul Molina recently restored for a couple and their two young daughters, is far from just a period piece. Instead, the fresh and airy renovation includes equal parts old and new, redefining historic preservation with a contemporary flair.

When the owners—who lived down the block—saw the For Sale sign in front of the landmark "painted lady," the house was down at the heels and overdue for structural reinforcement. But they were captivated by the charms of the property, whose double lot included not only the house but also a sunny garden and one of the city's last remaining horse-and-carriage barns. "The house was within a decade of being a teardown and in desperate need of tender loving care," says the owner. Only two families had ever lived in it, one for 50 years and the other for 60. "We loved the history of the place and wanted to save it in a way that kept the feeling of past generations while at the same time make it a fun, functional expression of us and a place to share with friends and family."

In the historic Liberty Hill district (one of the few neighborhoods to survive the 1906 earthquake and fire), getting approval for a renovation is neither easy nor certain. Though the house was originally built as a single-family residence, a previous owner had legally converted the second floor into a separate apartment to take in boarders during tough economic times. The current owners and their architects spent a year firmly entrenched in the political process with both the city and various heritage foundations to get approval to convert the house back into a single unit.

In addition to improvements such as bringing the electricity and plumbing into the 21st century, the couple wanted Adamson and Molina to create open, family-friendly spaces on the first floor and to turn the kitchen in the former apartment upstairs into a master suite—all the while retaining a sense of history.

ABOVE LEFT: Patricia Urquiola's spacious Tufty-Time modular sofa doubles as a play area for the couple's two young daughters. ABOVE RIGHT: The green carpet running the length of the original staircase is a vibrant welcome for visitors as they enter the house.

New chandeliers dangle from the 11-foot ceilings in every room, including the children's bedroom (below) and the eggplant-hued master suite (right), recalling the spirit of the antiquated crystal light fixtures that were removed in the course of the renovation.

"When we first met the owner, she kept telling us that she wanted the house and furnishings to be 'quirky,' and we thought, 'Hmmm, what exactly does that mean?'" says Adamson. But during the long approvals process, the architects came to know the couple well and learned that "quirky" was synonymous with what the owner now describes as "groovy '60s meets Victorian meets midcentury modern."

"What was so much fun about the project was taking this incredibly authentic building and essentially reappropriating it for the modern lifestyle of this specific family," says Adamson. "We combined a very precise historic preservation project with completely contemporary design features and furnishings, giving the house a totally new life."

On the first floor, for example, the architects turned a warren of rooms in back—including a tiny servant's kitchen and stairway—into a spacious kitchen and family room with doors leading to the garden. Beyond the crafts room off the kitchen, Adamson and Molina converted the original horse-and-carriage barn into a music studio and office loft, giving a nod to the barn's former utilitarian purpose with concrete floors and exposed wood and steel beams.

In the kitchen, the chunky Carrara marble island and stainless steel countertops are streamlined and minimalist, but the trims and moldings are exact reproductions of the original 19th-century woodwork in the rest of the house. "I love the constant play between traditional and modern," says Molina. "The simplicity in the contemporary touches makes you appreciate the original details even more." He points to the kitchen's new Murano glass chandelier, which is set in a centerpiece ceiling molding—a detail inspired by the original plasterwork elsewhere in the house. The furniture—dominated by a roomy Patricia Urquiola sofa and a '70s shag rug—is decidedly casual and mod.

The adjacent dining and living rooms were kept largely intact—apart from widening the doorways off the main hallway to relax the Victorian formality a little and bring more light and air into the house. The dining room presents another classic juxtaposition of old and new. "We had all this crown and base molding and the carved fireplace, and then we brought in this ultramodern Lens dining table that's stark in color, stark in material and stark in geometry—and yet it works," says Adamson.

With the refashioned kitchen and family room serving as the nucleus of the house,

In the new, light-filled children's bathroom, old-fashioned hexagonal tiles and a claw-foot tub are paired with Eero Saarinen's 1950s stool and crystal accents.

Exposed brick and beams speak to the original purpose of the horse-and-carriage barn, now a music studio with a home office in the hayloft. The barn is one of a few such structures remaining in the city.

ABOVE: Behind architects Paul Molina and Amy Adamson, an iconic Fornasetti console winks at tradition. LEFT: With a concrete table and metal stools from Flora Grubb, the garden becomes the favored dining room in warm weather.

the little-used formal living room was repurposed as a billiards room. Furnished with shaggy black Paulo Haubert poufs and Kartell chairs covered in Missoni fabrics, the space has a funky '60s feel. "There's an intentional looseness to the furniture because the owners move it around a lot when they have friends over," says Molina. "That's the whole point."

The black-and-white paisley wallpaper was the owner's find. "I loved it, but it's definitely a little different," she says. "When I showed it to Amy and Paul, I thought for sure they'd suggest putting it in a bathroom, but instead they said, 'Let's do the living room.' They were really great at pulling together the mishmash of ideas we had without making it look like someone's first college apartment."

Upstairs, the architects reconfigured the rooms to create a new master suite. They painted the walls a dark eggplant hue—one of the wife's favorite colors—to contrast with the white trim that was custom milled to match the classical detailing of the original woodwork. The two new bathrooms are similar in their materials (Carrara marble, white subway tile) but different in treatment, another example of the yin-and-yang theme of traditional versus contemporary that runs throughout the house. In the master bath, the lines of the counters and cabinetry are clean and simple, while the claw-foot tub and vanity in the girls' bathroom are more Victorian—even though the inspiration for the room (the Beatles' *White Album*) was more recent.

Pop touches and period flourishes aside, the owners wanted to make sure the house responded to the environmental issues of this century by incorporating solar panels and tankless water heaters and salvaging as many building materials as possible. "I tell my kids this is the biggest recycling project we're ever going to undertake," says the owner. "We reused just about everything, from floorboards to doors to crown molding—even the bricks from the basement, which became a retaining wall outside. I think we've prepared it to last for the next several generations." ■

BARN RAISING

Conjuring the convivial spirit of a farm compound, a couple of empty-nesters have created their version of the Old West in the Santa Lucia Preserve.

BY **SARAH LYNCH** PHOTOGRAPHY BY **PAUL DYER**

The barn on the left includes the garage and guest quarters; it connects to a second barn, which contains the main living areas. OPPOSITE: John and Laura Gamble at their kitchen table (above); Saco, the dog, roams the flagstone patio.

At the end of a long driveway, a low bunkhouse and two weathered barns announce the Gamble residence, sitting snugly amid a grove of oaks in Carmel's Santa Lucia Preserve. It's odd to see old buildings in a new development, particularly one that is just settling in after years of public debate between the developers of these 20,000 acres south of Carmel Valley and local conservationists. But upon entering the front door, it becomes clear that this is new construction—so well-disguised as a rambling farm that the pristine surroundings complete a picture of California as it might have been at the turn of the century.

"I've had friends describe it as a Western town," says Laura Gamble, a retired psychotherapist who, with her husband John, a real estate attorney, envisioned a residence made up of five visually distinct structures, including a bunkhouse, two barns, one farmhouse and a modern glass-and-steel box tucked in the back. Having built or remodeled a total of 12 houses—most of them in the Laguna

ABOVE: A rustic dining table and chairs appear right at home with waxed concrete floors and a contemporary painting by Daniel Dove. LEFT: To preserve the historical facade, large windows were kept to the back of the house.

Beach area—Laura knew she wanted something different for their Carmel getaway.

"We have five children who live all around the state," explains Laura. "Of course they're all grown now, but we've never had a bedroom for each kid. So we decided to build what we call our 'Field of Dreams' house, hoping they'd come if we built it." After trying out a weekend home in Wine Country for a few years, the Gambles were looking to move to a place that felt more rustic. They were in escrow on a house in Montana when they visited the Santa Lucia Preserve with its 300 homesites. "The place itself is so magical, and we realized how important the setting was for us," says Laura. The Gambles changed course and began the process of creating their own slice of the Old West in their home state.

"I'm in love with barns," says Laura, who is originally from Kansas. She was on a fishing trip in Fall River Mills, California, when she saw a series of dilapidated old barns that would serve as the inspiration for her new home. With photographs of her two favorites in hand, Laura contacted her longtime collaborator Jim Kehr of Katzmaier Newell Kehr Architects in Corona del Mar. "The barn structures, as you see them now, are duplicates of the barns in Laura's photographs," says Kehr, who also designed the property's bunkhouse based on photographs of turn-of-the-century outbuildings that were at the historic Rancho San Carlos once located nearby.

The team knew from the beginning that they wanted a cluster of connected buildings that looked like they had been added on over the years. In keeping with Laura's vision of a farm complex, the layout was also a practical choice that would allow the entire family—including each of the five kids' own families—to visit at the same time while maintaining some privacy. Laura and John started by siting the main structure in the most logical place on the property, an open area at the top of a hill. With views in all directions, it serves as the center for the four other buildings. Together, the scaled-down structures comprise 5,000 square feet. Barn Two, as it came to be known, houses the living room, dining room and kitchen. Another barn houses the garage, with two guest rooms above.

The next major decision was the design and location of the master bedroom. "Having a bedroom within a glass box was an idea that we'd been fiddling with," says Laura, who chose a spot at the very back of the property for the master suite. "We wanted an experience that was as close to camping out as we could get. We talked to Jim about a garage door, but then realized we'd be sleeping with bugs and snakes. We're not real campers. We prefer the idea of camping inside."

Knowing that they wanted to include a farmhouse, the Gambles added a small building behind Barn Two to contain a casual family room downstairs with more guest quarters upstairs. Painted a deep green with charcoal trim, the building flip-flops between being the focal point of the property and falling away into the background, depending on the lighting and the time of day. "A farmhouse would historically be white, but we didn't want it to feel like the imitation of a barn or a farmhouse," says Kehr. "We weren't trying for any specific periods—it's all imaginary, like a memory or a dream."

Laura took on the role of finding recycled materials for the project. On the exterior of the barns, old

Laura sourced all of the recycled materials in the house. Both the Tasmanian oak floors in the kitchen (left) and the hand-hewn beams in the living room (below) came from reclaimed wood dealer Vintage Timberworks in Temecula.

barn siding with peeling white and red paint adds a timeworn texture to the house. The team clad the short, shed-like passageways that connect the four main buildings with corrugated sheet metal that would rust over time. Even the wrought-iron fence around the property, picked up by Laura and one of her daughters at a flea market during a road trip across the Midwest, is essentially recycled.

Surprisingly, inside this maze of historic-looking buildings is a modern space of waxed concrete floors, white stucco walls and enormous windows (almost all of which face the rear of the property). The interiors offer only a few subtle references to country style, including reclaimed Tasmanian oak floors in the kitchen and the farmhouse's thin-strip maple floors, salvaged from the women's gym at Stanford—where Laura once played basketball. One rare example of more overt barn styling is in the living room, where recycled structural timbers appear to support the ceiling but actually float three quarters of an inch away from the walls, casting shadows that add drama to the room. "It's meant to feel almost like a theatrical set—we were not trying to be serious about actually re-creating an old barn," says Kehr, who engineered Barn Two using a modern steel structure.

"I had such confidence that Jim could pull off an interesting combination of reproduction and contemporary," says Laura. "Even though it looks old, there's a modern feel throughout most of this." The simple, clean trim on the doors and windows is reclaimed Douglas fir stained to match the recycled wood. The windows, in a range of shapes and angles, offer a

The master suite is located at the very back of the house so that it could be open to the views while still maintaining privacy. The small bathroom (above left) and compact master bedroom (below left) were designed to evoke a camping experience. A home office (below) was built into the narrow passageway that leads to the main barn.

contemporary frame for the pastoral views. Playful pieces of American folk art appear here and there, with a few early American antiques added to the mix. Only the farmhouse's "attic" guest suite, with its vintage Brunschwig & Fils climbing rose wallpaper, takes the interior design into the realm of tongue-in-cheek. And if that's not a clear enough wink from the conjurer of this set design, Laura installed one of artist Yoram Wolberger's red fiberglass *Indian* statues in the backyard, a bold reference to a child's vision of the West.

"Some people might take this house seriously, but it's meant to be whimsical. I started out with a lot of abstract information from Laura and John, but in the end it was really easy to pull together," says Kehr. "But that's the goal: to make the most complex things look utterly simple."

"Most of what we've done for the Gambles has been totally contemporary," says architect Jim Kehr, who enclosed the master suite in a modern glass box (right) at the back of the property. BELOW: Yoram Wolberger's *Indian #2 Bowman* stands out among the oak trees.

all wrapped up

The latest wall coverings and tiebacks make the perfect gift for your house.

BY **MIKHAEL ROMAIN** PHOTOGRAPHY BY **WENDI NORDECK**

HANGING PRETTY
BACKGROUND: Graham & Brown's Manderley is shown in claret and metallic gold. FROM LEFT TO RIGHT: Houlès' nine-and-a half-inch double-tassel tieback is from the company's Lounge Metal Collection; the feather-embellished Plumes tieback is from Nobilis; Highland Court's rose-and-green tieback glitters with beads; Stark Fabric's Delices double-tassel fringe tieback is shown here in licorice and lead; Houlès' Natura Collection tassel is made of cotton with a leather binding.

BALANCING ACT

BACKGROUND: Marcel Wanders designed Suzanne for Graham & Brown. FROM LEFT TO RIGHT: Ronald Redding's Beauchamp is shown in purple metallic; Houlès' Lounge Collection tassel tieback is made of viscose; Cole & Son's Fig features oversize leaves; Waimea is from Rapture & Wright; Handmade Wallpaper's Cardoon is a hand-blocked print; Twenty2's Oros is shown in mink violet.

PRESENT DAY

BACKGROUND: Osborne & Little's Davidia is inspired by the work of artist Jim Dine. FROM TOP TO BOTTOM: Los Angeles–based Madison & Grow's Erin features silk-screened birds; Pindler & Pindler's Chroma tassel tieback is made of rayon and cotton; Anna French's Wild Flora has a damask pattern; Preclipse in blue is from Twenty2.

SHOWERED WITH GIFTS

BACKGROUND: Enchant-Gothic from Graham & Brown features iridescent trees. COUNTERCLOCKWISE FROM BOTTOM LEFT: The flowers and birds on Madison & Grow's Eleanor are silk-screened by hand; the Fern and Allium print and Lace Floral Silhouette are both from Seabrook; Barbara Hulanicki designed Hula's soft green print and Viva's turquoise-and-gold graphic print for Graham & Brown. *See Resource Guide, p. 122.*

With a Lobmeyr chandelier overhead and a Diane von Furstenberg rug in an oversize zebra print on the floor, the dining room—designed by Lara Fishman of Storm Interiors—has a glamorous sense of fun.

NEXT STOP: WONDER LAND

A young couple and their like-minded designer infuse a traditional house with quirky modern touches—and loads of personality.

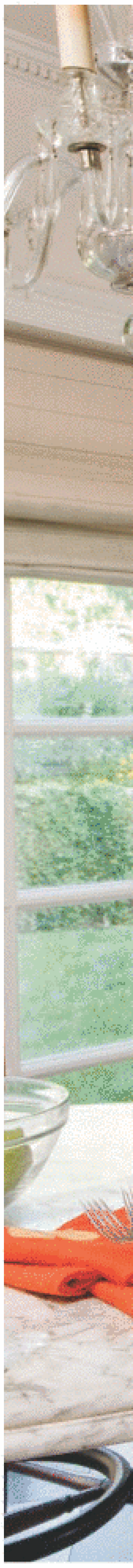
BY **SHERISE DORF** PHOTOGRAPHY BY **JOHN ELLIS**
STYLING BY **SUNDAY HENDRICKSON**

In her perfectly casual floor-length summer dress, homeowner Mary Kumble exudes the kind of effortless chic to which many aspire. It comes as no surprise that she was easily able to translate this sense of modern style to the traditional home that she and her husband, Roger, a screenwriter-director, bought six years ago. Despite its lack of charm and color, the 4,300-square-foot house, built in 1950 and situated in the hills between West Hollywood and Beverly Hills, was a distinct improvement over their "fun newlywed house": a 1920s two-bedroom home in Hollywood Hills. "Since there were 60 steps just to reach the front door, it was not really conducive to living with kids," says Mary.

The couple chose to live in their new house for a full year first in order to decide how they wanted to use the space. When the time came to make some changes, they were also pregnant with their first child. To implement their vision of transforming the "way too serious" house into something a little younger and funkier, they turned to designer Lara Fishman, founder of the nine-year-old design firm Storm Interiors.

"As soon as we started talking, Lara and I seemed to be the perfect match," explains Mary. "I knew she

LEFT: Lara Fishman of Storm Interiors added graphic accessories to every space, including vintage bull's-eye mirrors in the staircase. BELOW: The family room gets the Fishman treatment with colorful prints on the pillows.



had an eye for what I like and had completed houses that were really classic and livable—but she could also punch things up a notch and give them an interesting twist." Fishman adds that she appreciated "Mary and Roger's exacting taste and their willingness to explore and to trust me"—with the emphasis placed on "trust."

An antique chandelier and marble table, along with custom wheat-back chairs, are notes of traditional elegance in the kitchen, while the black-and-white checkerboard flooring keeps the bold patterns going.

Moving ahead with what would turn into a two-phase project—involving all the major rooms of the house, the poolhouse (which now functions as a private retreat for guests) and two nurseries—Mary and Fishman drew on their mutual love of the unexpected, incorporating details such as wallpaper on ceilings, jolts of confident color on furniture and walls, and accessories such as the vintage bull's-eye mirrors that produce what Fishman calls "a fun-house effect" in the circular staircase. The overall look, she says, is "a fresh and modern interpretation within a traditional envelope—coffered ceilings and all."

After finding out that they were pregnant, the couple took a closer look at the formal dining room, and decided that, with its pocket doors and privacy, it would make an ideal playroom. "In Los Angeles, you spend so much time entertaining outside because the weather's so nice—it didn't make sense to have a dedicated dining room," explains Mary.

The library—an open thoroughfare from the family room to the kitchen—became the new dining area. Inspired by Roger's idea to create a New York loft–like space, Fishman papered shelves with a black-and-white paisley floral to provide a modern backdrop for books and framed photographs. She also designed the triple-lacquered Regency-style buffet that provides ample and secure storage space for Mary's china and crystal. Indulging Mary's self-admitted weakness for neutrals, she re-covered the couple's collection of Italian dining chairs in ivory leather and added a pair of custom wingback chairs to match.

A set of nesting tables topped with frosted blue glass was the starting inspiration for the master bedroom. Topped with blue Murano glass lamps, the mirrored side tables were customized with antique pulls.

In addition to her flourishes, Fishman always stayed true to the task at hand: a livable, functional space where everyone feels welcome—including the youngest members of the household. "We took samples of the ivory leather and I drew on it with markers and crayons. And it came off, which is lucky," laughs Mary. Plucking a child's pink sun hat off of the silver tea set on which it was perched, she adds, "Sometimes I feel like I live in the *Alice in Wonderland* house. It's a beautiful thing to see the world through children's eyes."

In the family room, Fishman modernized the existing entertainment center by removing its neoclassical columns and adding Lucite pulls. A chocolate-brown sectional satisfies Roger's one demand: "a sofa where I can plop down and has soft edges so I don't have to worry about kids bumping their heads and hurting themselves." An apple-green lacquered sofa table and graphic pillows add punches of color. French doors connect to the just-completed backyard, where the owners opted to scale down an enormous pool in order to gain much-needed deck space.

When it came time to decorate the first nursery, the trust developed between designer and client was critical. "I wanted everything ready to go and pretty much in place. But I wanted to be surprised," explains Mary, who gave her doctor the go-ahead to release the big secret of the baby's sex to only one person: her designer, who would install the room while Mary was in the hospital.

"As a mom myself, I was nervous," admits Fishman. "It was a huge responsibility to be the one who had that information, and I didn't want to slip or give any impression." The two decided on a gender-neutral yellow base that they would accent with raspberry for a girl, or navy for a boy. "We picked out all the furnishings before I talked to the doctor, because I didn't want to be biased when we went shopping, and then I ordered the custom elements and stored them," Fishman says. When Baby Grace arrived, she moved into a rose-colored nursery perfectly in sync with her mother's love of high contrast, bold pattern and statement-making accessories.

For the second nursery, which was designed two years later, the preparation also took colorful form. "I still wanted the surprise," recalls Mary. "But since it was the second baby, I knew it would be in our room for a while, so I was much less of a control freak." This time, the duo worked together, preparing two completely different

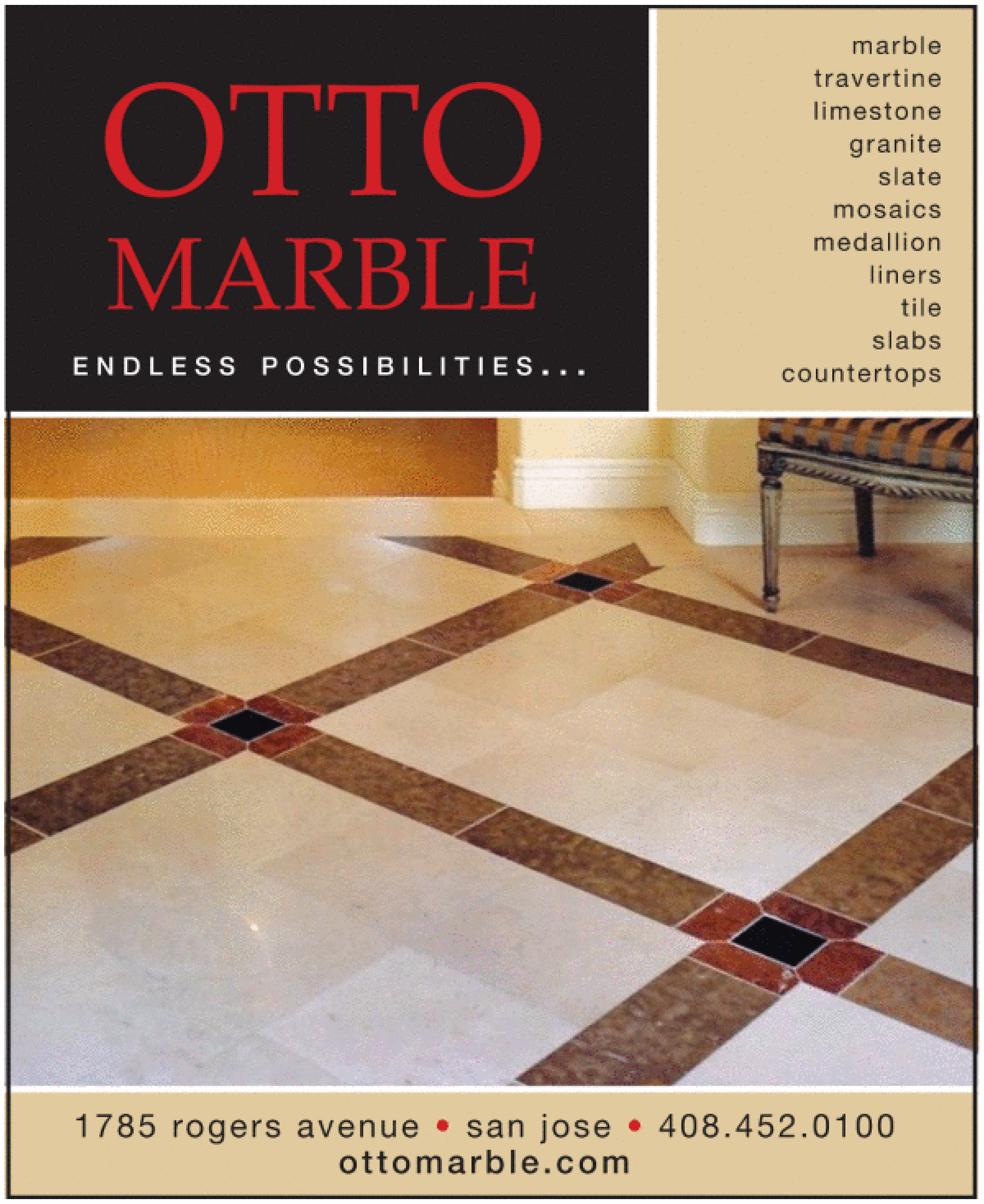
To surprise her client, who didn't want to know whether her baby was a boy or a girl until it was born, Fishman designed the nursery in stealth mode. Baby Beatrice's room features a glider upholstered in coral Scalamandré fabric.

LEFT: Fishman gave the Kumbles' poolside furniture a set of smartly embellished custom cushions. ABOVE: For the poolhouse, she designed a set of "C" tables, which have seashells embedded under glass; the pair of child-size slipper chairs are vintage.

palettes for the space. The final result was an ode to coral and aqua, with bold accessories such as a floral chandelier that Fishman painted in time for Baby Beatrice's arrival.

Of all the rooms, says Mary, "I probably had the clearest vision of the master bedroom." And it was perfectly realized: a soothing space filled with creams and blues. A set of slender nesting tables, topped with blue glass, provided the main inspiration for the room; they are flanked with a custom pair of low-slung chairs. "I can honestly say that every morning when I wake up, I feel happy. I just love it," says Mary, as she opens a pair of French doors in the adjacent sitting room and steps onto the balcony overlooking the backyard.

"This is where I first fell in love with the house. And now that we've made it uniquely ours, I can see us never going anywhere else," says Mary, who is now a busy stay-at-home mom to Grace, age 5, and Beatrice, 3. Recalling her first conversation about the design, she says, "I asked Lara for some fun touches in every room, so when my kids get older, they'll say, 'Remember that cool thing Mom had in the living room?'"



RESOURCE GUIDE

HERE YOU'LL FIND SOURCE INFORMATION ON SOME OF THE ITEMS SHOWN IN THIS ISSUE; WHERE POSSIBLE, WE'VE LISTED LOCAL VENDORS. MANY OF THE FURNISHINGS SEEN IN THESE HOMES MAY BE UNAVAILABLE TO BUY IF THEY ARE ANTIQUES OR CUSTOM-MADE.

COVER

Architect: Paul Molina, Adamson Molina Design, 1736 Stockton St., SF, 415-576-1010, adamson-molina.com; Architectural team: Amy Adamson, Alec Bauer, Jeff Timmins and Seth Orgain, Adamson Molina Design; Interior designers: Amy Adamson, Paul Molina and Erika Rizzo, Adamson Molina Design; General contractor: MVS Builders, 535 34th Ave., SF, 650-291-2452.

TAKE A BOUGH

PAGE 58 Pendant light: Brave Space Design, 449 Troutman St., Ste. 2A, Brooklyn, NY, 646-831-2470, bravespacedesign.com; Log set: KleinReid, 51-02 21st St., Seventh Fl., Long Island City, NY, 718-937-3828, kleinreid.com; Mirror: West Elm, 435 Corte Madera Town Center, Corte Madera, 415-927-0202, westelm.com; Side table: Vivaterra, 800-233-6011, vivaterra.com; Coffee table: Rick Lee Designs, 7 Heron St., SF, 415-551-0013, rickleedesign.com.

CREATIVE LICENSE

PAGE 70 Nicholas Phan, Hayes de Fer, 800-672-2418, hayesdefer.com.

ART AND CRAFT

PAGE 72 Alicia D. Keshishian, 707-775-3494, adkcarpets.com.

BEARING THE TORCH

PAGE 74 Jean de Merry, 927 N. La Cienega Blvd., L.A., 310-289-0991, jeandemerry.com.

TUDOR ROSE

Designer: Jay Jeffers, Jeffers Design Group, 1035 Post St., SF, 415-921-8880, jeffersdesigngroup.com; Senior designer: Kelly Hohla, Jeffers Design Group; Custom drapery, upholstery and linens: Susan Chastain, Susan Chastain Fine Sewing, 1330 Natoma St., SF, 415-701-8898, susanchastain.com; Decorative painting: Willem Racké Studio, 1811 Folsom St., SF, 415-252-1341, willemrackestudio.com.

PAGE 86 (FOYER) Ottoman: "Lincoln Borne Sociable," John Boone, Shears & Window, 101 Henry Adams St., Ste. 256, SF, 415-621-0911, johnbooneinc.com; Chair fabric: "Saveri," Pasini Pelle, 1390 Union St., SF, 415-674-6773, pasinipelle.com; Pillow fabric: "Tiger's Eye," Studio Sanderson, Partridge Associates, 151 Vermont St., Ste. 10, SF, 415-431-1896; Pedestal table: antique, C. Mariani Antiques, 1301 Harrison St., SF, 415-541-7868, cmarianiantiques.com; Stair runner: "Damask," AM Collections, 8687 Melrose Ave., Ste. B257, West Hollywood, 323-882-6875, amcollections.com; Chandelier: Therien & Co., 411 Vermont St., SF, 415-956-8850, therien.com.

PAGE 87 (LIVING ROOM NOOK) Wing chairs: Dennis & Lean, Shears & Window, 101 Henry Adams St., Ste. 256, SF, 415-621-0911, shearsandwindow.com; Wing chair fabric: "Aviron" in turquoise, Shears & Window, avirontextiles.com; Arm chairs: Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardy.com; Armchair fabric: Elitis, Osborne & Little, 101 Henry Adams St., Ste. 435, SF, 415-255-8987, osborneandlittle.com; Ottoman: John Boone, Shears & Window, johnbooneinc.com; Ottoman fabric: "Square Dance Figured Velvet" in chestnut, Brunschwig & Fils, 2 Henry Adams St., Ste. 155, 415-522-1622, brunschwig.com; Tables: "Corbin Bronze," Randolph & Hein, 101 Henry Adams St., Ste. 101, SF, 415-864-3550, randolphhein.com; Lamp: Downtown, 719 N. La Cienega Blvd., L.A., 310-652-7461, downtown20.net; Drapery fabric: "Soiree" in chardonnay, Great Plains, Kneedler-Fauchère, 101 Henry Adams St., Ste. 170, SF, 415-861-1011.

PAGE 88 (LIBRARY) Desk: antique, Van den Akker Antiques, 230 E. 59th St., NYC, 212-644-3535, vandenakkerantiques.com; Chair: C. Mariani Antiques, 1301 Harrison St., SF, 415-541-7868, cmarianiantiques.com; Chair fabric: "Steeplechase" in sand, Ashbury Hides, Sloan Miyasato, 2 Henry Adams St., Ste. 207, SF, 415-431-1465, ashburyhides.com; Drapery fabric: "Imperial Trellis" in parchment/midnight, Schumacher, 101 Henry Adams St., Ste. 100, SF, 415-621-7700, fschumacher.com; Sconces: custom, Phoenix Day, Sloan Miyasato; Sconce

shades: custom, Bella Shades, 255 Kansas St., Ste. 320, SF, 415-255-0452; Lamp: Susan Fanfa, Randolph & Hein, 101 Henry Adams St., Ste. 101, SF, 415-864-3550, randolphhein.com.

PAGE 88 (KITCHEN) Club chair: Madeline Stuart, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, madelinestuart.com; Chair fabric: "Musetta," Osborne & Little, 101 Henry Adams St., Ste. 435, SF, 415-255-8987, osborneandlittle.com; Coffee table: Harrison Van Horn, Summer Hill, 101 Henry Adams St., Ste. 272, SF, 415-355-1300, h-vh.com; Barstools: Gregorious Pineo, Kneedler-Fauchère, 101 Henry Adams St., Ste. 170, SF, 415-487-6180; Leather on barstools: "Stingray" in soleil, Holly Hunt, Kneedler-Fauchère; Chandelier: Lamplight Designs, Summer Hill; Backsplash tiles: Waterworks, 235 Kansas St., SF, 415-431-7160, waterworks.com; Kitchen table: C. Mariani Antiques, 1301 Harrison St., SF, 415-541-7868, cmarianiantiques.com; Kitchen table chairs: Downtown, 719 N. La Cienega Blvd., L.A., 310-652-7461, downtown20.net.

PAGE 89 (LIVING ROOM) Sofas: Nancy Corzine, 8747 Melrose Ave., L.A., 310-652-4859, nancycor.ipower.com; Sofa fabric: "La Scala Mohair Plush" in Madame Butterfly, Gretchen Bellinger, 24 Mill St., Albany, NY, 518-445-2400, gretchenbellinger.com; Pillow fabric: custom, Galbraith & Paul, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, galbraithandpaul.com; Coffee table: John Boone, Shears & Window, 101 Henry Adams St., Ste. 256, SF, 415-621-0911, johnbooneinc.com; Side table: antique, C. Mariani Antiques, 1301 Harrison St., SF, 415-541-7868, cmarianiantiques.com; Side chairs: antique, Grosfeld House, Donzella, 17 White St., NYC, 212-965-8919, donzella.com; Chair fabric: "Raani" in aquamarine, Boussac, Shears & Window; Rug: antique, Persian Sultanabad, Darius Antique & Decorative Rugs, 979 Third Ave., NYC, 212-752-9000, dariusantiquerugs.com; Wallpaper: "Orange grasscloth," Schumacher, 101 Henry Adams St., Ste. 100, SF, 415-621-7700, fschumacher.com; Mirror: Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardy.com; Fireplace mantel: C. Mariani Antiques.

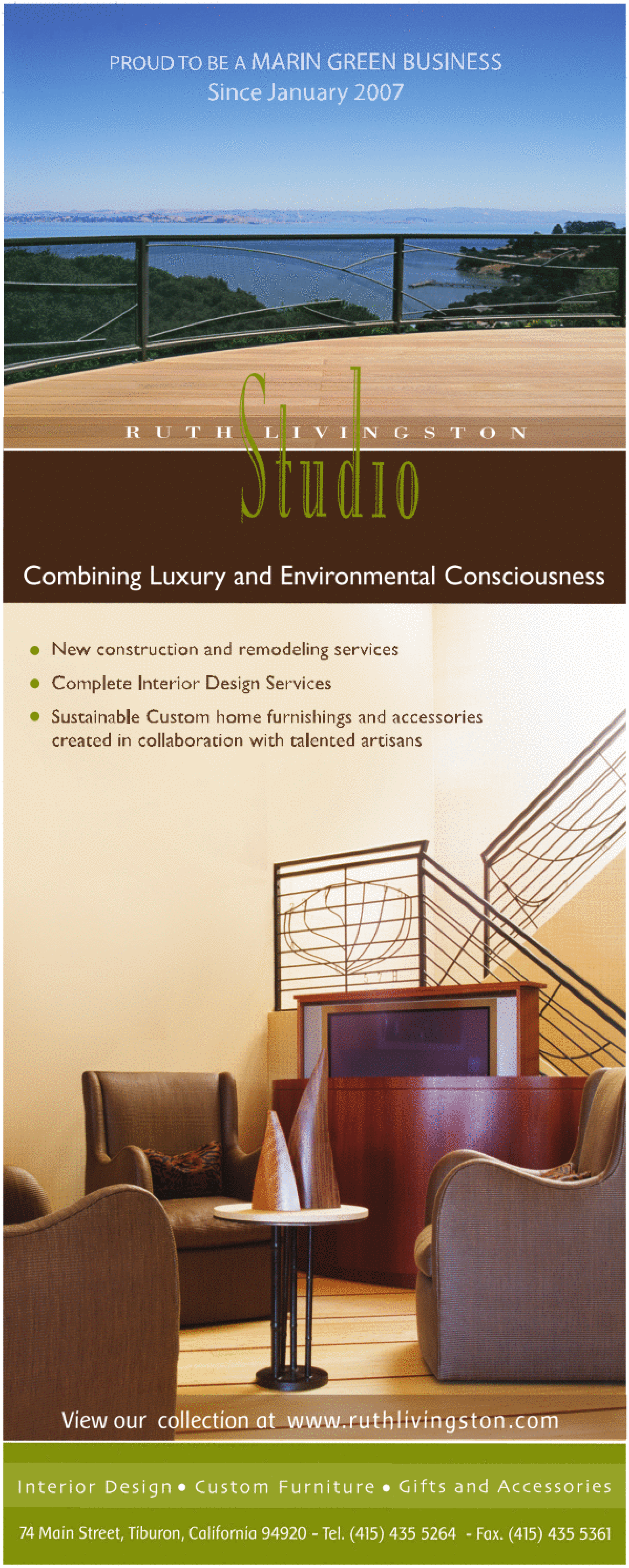
PAGE 90 (MEDIA ROOM) Club chairs: John Boone, Shears & Window, 101 Henry Adams St., Ste. 256, SF, 415-621-0911, johnbooneinc.com; Club chair fabric: "Wilde Chrysanthemum," Osborne & Little, 101 Henry Adams St., Ste. 435, SF, 415-255-8987, osborneandlittle.com; Ottoman: A. Rudin, 101 Henry Adams St., Ste. 240, SF, 415-431-5021, arudin.com; Leather on ottoman: "Cavallini" in zebra cappuccino, Edelman Leather, 101 Henry Adams St., Ste. 308, SF, 415-861-8900, edelmanleather.com; Table: Eric Brand, Witford, 101 Henry Adams St., Ste. 348, SF, 415-621-6260, witford.com; Chairs: Q Collection, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, qcollection.com; Chair fabric: "Chevron" in black, Decorators Walk, Schumacher, 8687 Melrose Ave., Ste. B489, West Hollywood, 310-652-5353, fschumacher.com; Drapery and wall fabric: "Verona" in poppy, Crezena, Randolph & Hein, 101 Henry Adams St., Ste. 101, SF, 415-864-3550, randolphhein.com; Lamp: Michael Berman Limited, De Sousa Hughes; Lampshade fabric: "Ravenna" in Ruby, Christopher Farr/Cloth, De Sousa Hughes; Art: *Jinx*, Ed Ruscha, John Berggruen Gallery, 228 Grant Ave., SF, 415-781-4629, berggruen.com.

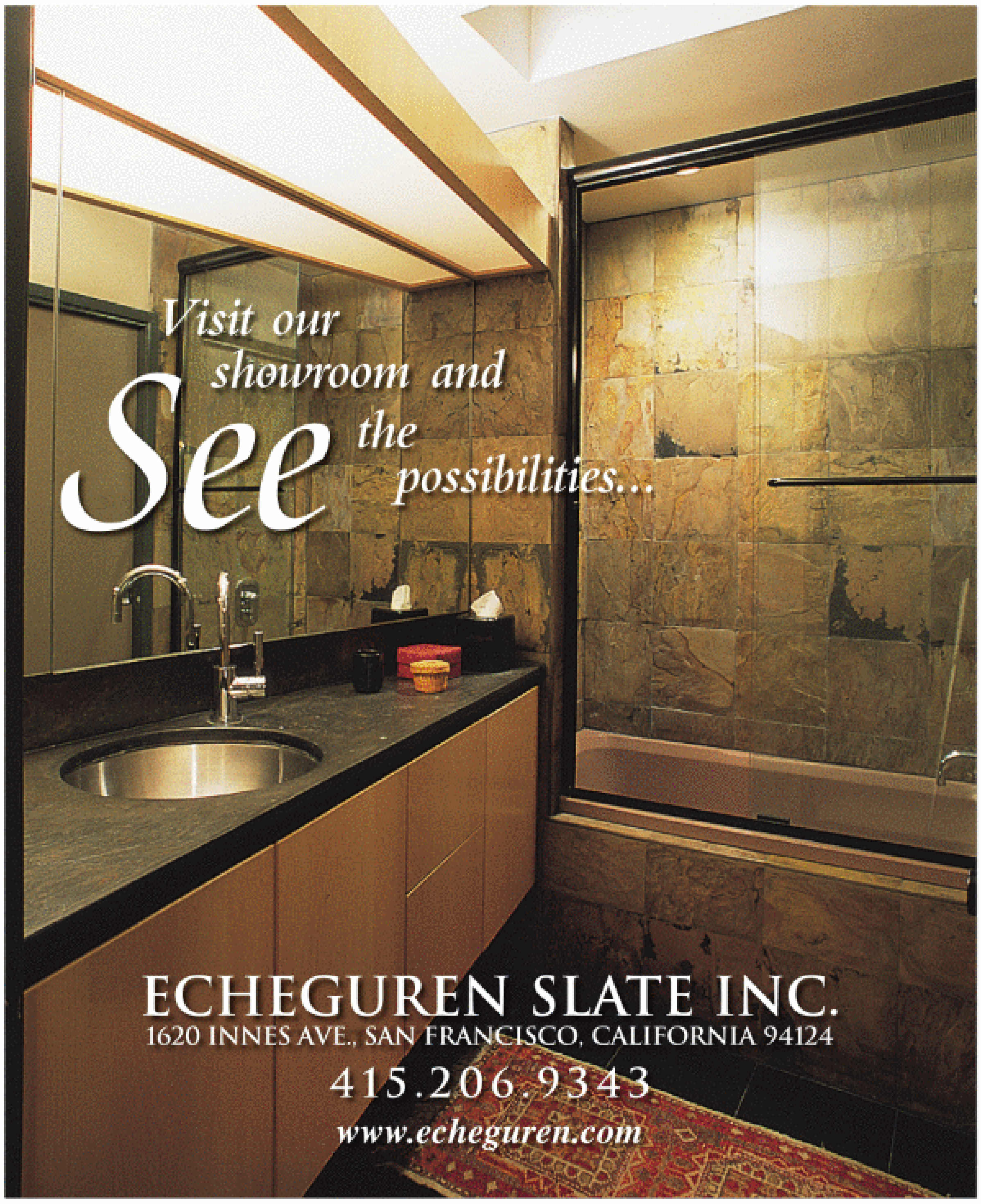
PAGE 91 (MEDIA ROOM DETAIL) Chair: Michael Berman Limited, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, michaelbermanlimited.com; Chair fabric: "Billiard Cloth" in real red, Glant, Kneedler-Fauchère, 101 Henry Adams St., Ste. 170, SF, 415-861-1011, glant.com; Coffee table: Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardy.com; Sofa: A. Rudin, 101 Henry Adams St., Ste. 240, SF, 415-431-5021, arudin.com; Sofa fabric: "Couture Sellier" in camel, Elitis, Osborne & Little, 101 Henry Adams St., Ste. 435, SF, 415-255-8987, osborneandlittle.com; Rug: custom, AM Collections, 8687 Melrose Ave., Ste. B257, West Hollywood, 323-882-6875, amcollections.com; Lamp: Michael Berman Limited, De Sousa Hughes; Lampshades: custom, Bella Shades, 255 Kansas St., Ste. 320, SF, 415-255-0452; Art: *Jinx*, Ed Ruscha, John Berggruen Gallery, 228 Grant Ave., SF, 415-781-4629, berggruen.com.

PAGE 92 (DINING ROOM) Table and chairs: Therien & Co., 411 Vermont St., SF, 415-956-8850, theriencom; Armchair fabric: "Brancusi Eliana," Osborne & Little, 101 Henry Adams St., Ste. 435, SF, 415-255-8987, osborneandlittle.com; Rug: Image Carpets Limited, 6 Russel Hill Parade, Purley, England, 020-8668-0055, imagecarpets.co.uk; Chandelier: Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardy.com; Art: Kiki Smith, John Berggruen Gallery, 228 Grant Ave., SF, 415-781-4629, berggruen.com.

PAGE 93 (BEDROOM) Bed: Posh Tots, 5500 Cox Rd., Ste. M, Glen Allen, VA, 804-935-6188, poshtots.com; Duvet fabric: "Ardsley" in coral/sage, Cowtan & Tout, 2 Henry Adams St., Ste. 170, 415-863-3995, cowtan.com; Chairs: Country Swedish, 979 Third Ave., Ste. 1409, NYC, 212-838-1976, countryswedish.com; Chair fabric: "Eugenie Print" in bone, Lee Jofa, 101 Henry Adams St., Ste. 450, SF, 415-626-6921, leejofa.com; Drapery fabric: "Elise," Osborne & Little, 101 Henry Adams St., Ste. 435, SF, 415-255-8987, osborneandlittle.com; Window seat fabric: "Fez" in jade, Manuel Canovas, Cowtan & Tout; Pillow fabric: "Rosalynn" in geranium, Pindler & Pindler, 101 Henry Adams St., Ste. 200, SF, 415-431-5224, pindler.com; Pink pillow fabric: "Fresa," Florencia Weaves, Osborne & Little; Wallpaper: "Vaison," Brunschwig & Fils, 2 Henry Adams St., Ste. 155, 415-522-1622, brunschwig.com; Chandelier: Collura & Co., Seva Home, 145 N. La Brea Ave., Ste. B, L.A., 323-938-5406, sevahome.com.

PAGE 94 (MASTER SUITE) Chairs: antique, L.A. Art Exchange, 2451 Broadway, Santa Monica, 310-828-6866, laartexchange.com; Chair fabric: "Miguel" in slate, Victoria Hagan Home, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, victoriahaganhome.com; Ottoman: Charles Pollack, William Switzer & Charles Pollack Reproductions, 145 Rhode Island St., SF, 415-621-0575; Ottoman fabric: "Aubusson" in French vanilla, Classic Cloth, Kneedler-Fauchère, 101 Henry Adams St., Ste. 170, SF, 415-487-6180, classicclothfabrics.com; Rug: custom, AM Collections, 8687 Melrose Ave., Ste. B257, West Hollywood, 323-882-6875, amcollections.com; Fireplace and mantel: antique, Chesney's, 979 Third Ave., NYC, 646-840-0609, chesneys.co.uk; Art: Stephen Hannock, John Berggruen Gallery, 228 Grant Ave., SF, 415-781-4629, berggruen.com.





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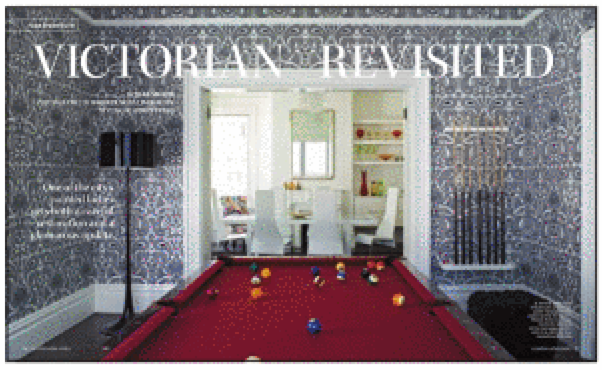
PAGE 95 (MASTER BEDROOM) Headboard: Lewis Mittman, 31838 Village Center Rd., Westlake Village, 818-991-4200, ef-lm.com; Headboard fabric: "Mohair velvet" in lion, Rogers & Goffigan, Kneedler-Fauchère, 101 Henry Adams St., Ste. 170, SF, 415-487-6180; Duvet fabric: "Redfern" in doyenne, Luna Textiles, 2415 Third St., Ste. 280, SF, 415-252-7125, lunatextiles.com; Pillow fabric: "Julianne" in taupe saddle, The Silk Trading Co., 1616 16th St., Ste. A, SF, 415-621-5587, silktrading.com; Nightstand: Hickory Chair, Henredon, Giorgi Bros., 211 Baden Ave., SF, 650-588-4621, henredon.com; Bench: Dessin Fournir, Kneedler-Fauchère; Bench fabric: "Mum's the Word" in wedgewood, Rodolph, Sloan Miyasato, 2 Henry Adams St., Ste. 207, SF, 415-431-1465, rodolph.com; Drapery fabric: "Four Seasons" in winter, Victoria Hagan Home, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, victoriahaganhome.com.



VICTORIAN REVISITED

Architect: Paul Molina, Adamson Molina Design, 1736 Stockton St., SF, 415-576-1010, adamson-molina.com; Architectural team: Amy Adamson, Alec Bauer, Jeff Timmins and Seth Orgain, Adamson Molina Design; Interior designers: Amy Adamson, Paul Molina and Erika Rizzo, Adamson Molina Design; General contractor: MVS Builders, 535 34th Ave., SF, 650-291-2452.

PAGES 96-97 (BILLIARDS ROOM) Billiards table: "The Oxford," Blatt Billiards, 809 Broadway, NYC, 212-674-8855, blattbilliards.com; Wallpaper: "Malabar" in black and white, Cole & Sons, Lee Jofa, 101 Henry Adams St., Ste. 450, SF, 415-626-6921, leejofa.com; Floor lamp: Sebastian Wrong for Flos, Hive Modern, 820 N.W. Gilsan St., Portland, OR, 503-242-1967, hivemodern.com; Ottoman: Paulo Haubert, Limn, 290 Townsend, SF, 415-543-5466, limn.com; Table: B&B Italia, Limn, 290 Townsend St., SF, 415-543-5466, limn.com; Chairs: B&B Italia, Limn; Chandelier: Angelo Mangioratti for Giogali, City Lights, 1585 Folsom St., SF, 415-863-2020, citylightssf.com; Mirror: Gallery and Framing Products, 2349 Market St., SF, 415-861-1786; Side chair: Philippe Starck for Kartell, Hive Modern; Wood bowl: Propeller, 555 Hayes St., SF, 415-701-7767, propellermodern.com;

PAGE 98 (KITCHEN) Island: Carrara marble, custom, Adamson Molina Design, 1736 Stockton St., SF, 415-576-1010, adamson-molina.com; Island fabrication: Truestone Distributing, 1742 Yosemite Ave., SF, 415-822-8783, truestonedistributing.com, Bar stools and desk chair: Henry Bertoia, Knoll, 317 Montgomery St., SF, 415-837-2100, knoll.com; Chandelier: custom, Luce Italia, Via Altinia 123/0, Favaro Veneto, Venice, IT, 011-0039-041-5010243; Cabinets: custom, Adamson Molina Design; Cabinet fabrication: J. Spix Fine Cabinets, 2346 Marinship Way, Sausalito, 415-339-0228, spixcabinets.com; Backsplash: Erin Adams, Ann Sacks, 2 Henry Adams St., Ste. 125, SF, 415-252-5889, annsacks.com; Vase: Gump's, 135 Post St., SF, 415-982-1616, gumps.com.

PAGE 99 (LIVING ROOM) Sofa: B&B Italia, Limn, 290 Townsend, SF, 415-543-5466, limn .com; Pillows: Propeller, 555 Hayes St., SF, 415-701-7767, propellermodern.com; Side table: Maxalto, Limn, 290 Townsend, SF, 415-543-5466, limn.com; Rug: Limn.

PAGE 99 (HALLWAY) Stair runner: California Carpets, 1197 Folsom St., SF, 415-487-3636, calfloor.com; Hallway runner: Paul Smith, The Rug Company, 8202 Melrose Ave., L.A., 323-653-0303, therugcompany.info.

PAGE 100 (GIRLS' BEDROOM) Chair and ottoman: Knoll, Hive Modern, 820 N.W. Gilsan

Proprietor of the Hayes Valley store **Propeller**, Lorn Dittfeld has been one of San Francisco's torchbearers of contemporary design since 2002. Along with lighting by Moooi and seating made out of craft paper by Molo Design, the store carries novel accessories like the Publique Living woven wood bowl that graces the dining table in the Liberty Hill house ("Victorian Revisited," p. 96). "Most of the big players are pretty well represented in the world, so we felt it was important to showcase independent, emerging designers who are doing beautiful work," says Dittfeld. *555 Hayes St., SF, 415-701-7767, propellermodern.com.*

St., Portland, OR, 503-242-1967, hivemodern.com; Chair and ottoman fabric: "Green Tea," Knoll, Hive Modern; Chandelier: Anthropologie, 880 Market St., SF, 415-434-2210, anthropologie.com; Window coverings: custom, Adamson Molina Design, 1736 Stockton St., SF, 415-576-1010, adamson-molina.com.

PAGE 100 (MASTER BEDROOM) Rug: California Carpets, 1197 Folsom St., SF, 415-487-3636, calfloor.com; Chandelier: Verner Panton, Design Within Reach, 1913 Fillmore St., SF, 415-567-1236, dwr.com; Dresser: Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Nightstand: Room & Board; Porcelain birds: Gump's, 135 Post St., SF, 415-982-1616, gumps.com; Throw: Gump's.

PAGE 101 (GIRLS' BATHROOM) Stool: Knoll, Hive Modern, 820 N.W. Gilsan St., Portland, OR, 503-242-1967, hivemodern.com; Side table: Knoll, Hive Modern; Chandelier: Anthropologie, 880 Market St., SF, 415-434-2210, anthropologie.com; Bathtub: Sunrise Specialty, JC Pumbing, 435 Valencia St., SF, 415-551-3580; Shower curtain: Anthropologie; Cabinets: custom, Adamson Molina Design, 1736 Stockton St., SF, 415-576-1010, adamson-molina.com; Countertops: custom, Adamson Molina Design; Countertops fabrication: Trustone Distributing, 1742 Yosemite Ave., SF, 415-822-8783, truestonedistributing.com; Faucet: Rohl, JC Plumbing, rohlhome.com; Sinks: American Standard, JC Plumbing, americanstandard-us.com.

PAGE 102 (BARN LOFT) Rug: Hive Modern, 820 N.W. Gilsan St., Portland, OR, 503-242-1967, hivemodern.com; Lighting: City Lights, 1585 Folsom St., SF, 415-863-2020, citylightssf.com; Chair fabric: Attard Custom Upholstery, 770 Florida St., SF, 415-641-4007.

PAGE 103 (PATIO) Table and stools: Flora Grubb Gardens, 1634 Jerrold Ave., SF, 415-626-7256, floragrubb.com; Lanterns: City Lights, 1585 Folsom St., SF, 415-863-2020, citylightssf.com; Paving: MVS Builders, 535 34th Ave., SF, 650-291-2452.

BARN RAISING

Architect: Jim Kehr, Katzmaier Newell Kehr, 2728 East Coast Hwy., Corona Del Mar, 949-760-0454; Landscape architect: Erik Katzmaier, Katzmaier Newell Kehr.

PAGES 104-105 (EXTERIOR) Barn windows: Loewen, Loewen Window Center, 750 A Redwood Ave., Sand City, 831-394-5148, loewen.com; Roof: Recla Metals; 136 S. Maple Ave., Montrose, CO, 970-249-7922, reclametals.com; Rocking chairs: Camps & Cottages, 24000 Robinson Canyon Rd., Carmel, 831-622-0198, camps-cottages.com.

PAGE 105 (KITCHEN NOOK) Cabinetry, bench and upholstery: Mark Skomsvold, Skomsvold Group, 540 Van Ness Ave., Fresno, 559-250-9990; Countertops: West Coast Granite and Flooring, 7124 S.E. 92nd Ave., Portland, OR, 503-252-9000, westcoastgraniteandflooring.com; Carnival wheel: antique, Harvey Art & Antiques, 1035 Wesley Ave., Evanston, IL, 847-866-6766, harveyantiques.com; Table: homeowner's own.

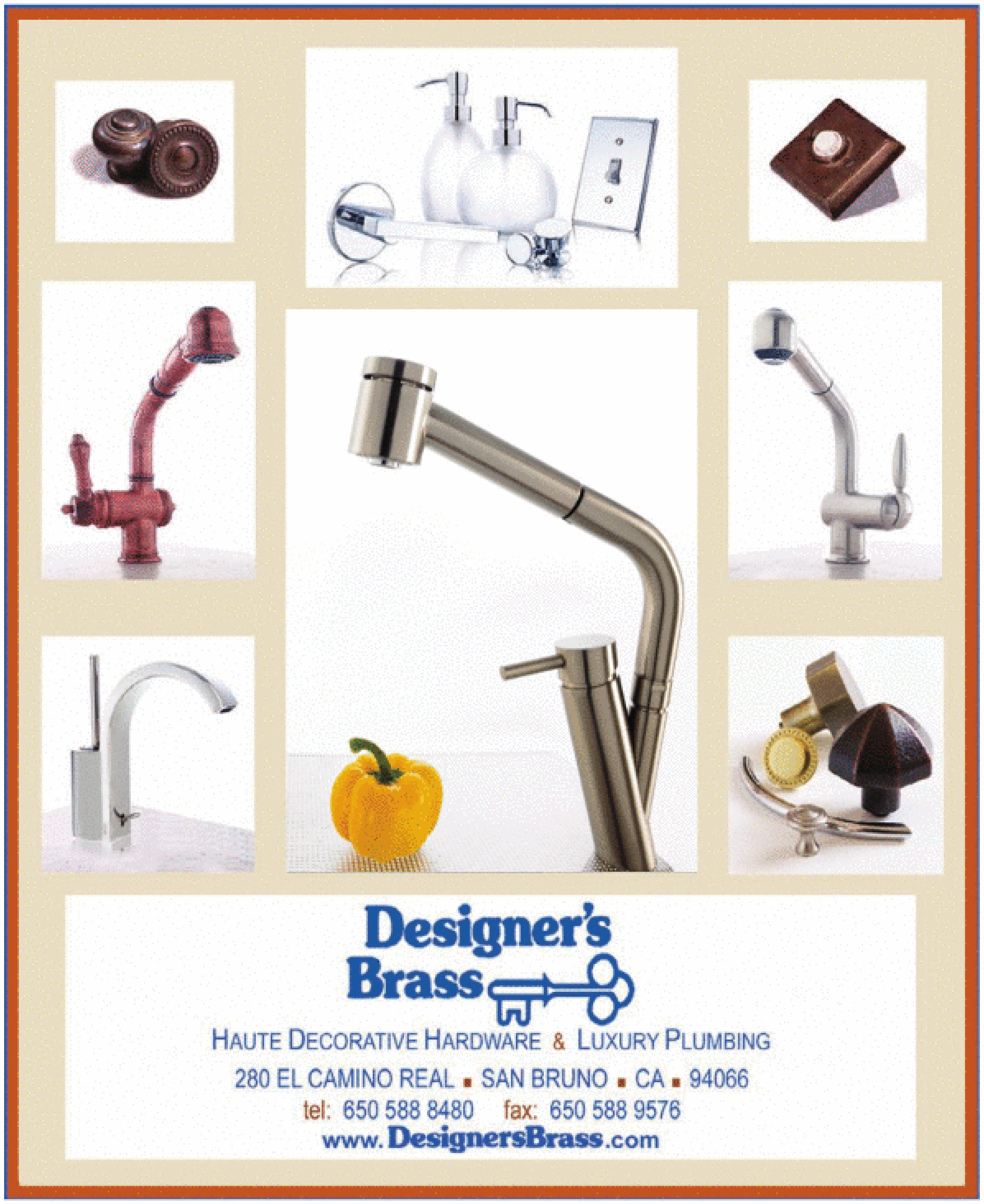
PAGE 105 (PATIO) Chairs: Ginger Gompertz, Janus et Cie, 2 Henry Adams St., Ste. 195, SF, 415-551-7800, janusetcie.com.

PAGE 106 (DINING ROOM) Table and chairs: custom, Rituals, 756 N. La Cienega Blvd., L.A., 310-854-0848, ritualsdecor.com; Table and chair refinishing: Lisa Haas, 21 Pinehill Way, Monterey, 831-595-2818, lisehaasdesign.com; Vases: William Yeoward Crystal, Neiman Marcus, 150 Stockton St., SF, 415-362-3900, williamyeowardcrystal.com; Shelving unit: antique, American Garage, 7934 W. Third St., L.A., 323-658-8100, americangarageantiques.com; Art: *Wilderless*, Daniel Dove, Cherry and Martin, 12611 Venice Blvd., L.A., 310-398-7404, cherryandmartin.com; Sconces: Deep Landing Workshop, 115 Deep Landing Rd., Chestertown, MD, 410-778-4042, deeplandingworkshop.com; Chandelier: J. Clayton Ltd., National Upholstering, 101 Henry Adams St., Ste. 303, SF, 415-861-4669, nationalupholstering.com; Beams: Vintage Timberworks, 47100 Rainbow Canyon Rd., Temecula, 951-695-1003, vintagetimber.com.

PAGE 106 (PATIO) Chairs: Ginger Gompertz, Janus et Cie, 2 Henry Adams St., Ste. 195, SF, 415-551-7800, janusetcie.com.

PAGE 107 (KITCHEN) Cabinetry, bench and upholstery: Mark Skomsvold, Skomsvold Group, 540 Van Ness Ave., Fresno, 559-250-9990; Countertops: West Coast Granite and Flooring, 7124 S.E. 92nd Ave., Portland, OR, 503-252-9000, westcoastgraniteandflooring.com; Carnival wheel: antique, Harvey Art & Antiques, 1035 Wesley Ave., Evanston, IL, 847-866-6766, harveyantiques.com; Floors: Vintage Timberworks, 47100 Rainbow Canyon Rd., Temecula, 951-695-1003, vintagetimber.com.

PAGE 107 (LIVING ROOM) Sofa: custom, Master Craft, 23422 Peralta Dr., Ste. A, Laguna Hills, 949-855-0290; Sofa fabric: Calvin Fabrics, The Vermont Center, 151 Vermont Center, Ste. 2, SF, 415-565-1981, calvinfabrics.com; Rug: Home Depot, 2 Colma Blvd., Colma, 650-755-9600, homedepot.com; Art: Ed Ruscha, Gagosian Gallery, 456



RESOURCE GUIDE

N. Camden Dr., Beverly Hills, 310-270-9400, gagosian.com; Ceiling beams: Vintage Timberworks, 47100 Rainbow Canyon Rd., Temecula, 951-695-1003, vintagetimber.com.

PAGE 108 (BATHROOM) Bath: Diamond Spas, 760 S. 104th St., Broomfield, CO, 303-665-8303, diamondspas.com; Millwork: Mark Skomsvold, Skomsvold Group, 540 Van Ness Ave., Fresno, 559-250-9990; Lampshade: Artemide, 855 Montgomery St., SF, 415-393-9955, artemide.us.

PAGE 108 (MASTER BEDROOM) Curtains: Pollack, Donghia, 101 Henry Adams St., Ste. 144, SF, 415-861-7717, donghia.com; Curtain fabrication: Guy Cuccia, Sixth Ave. and Mission St., Carmel, 831-625-6523; Curtain fabric: Calvin Fabrics, The Vermont Center, 151 Vermont Center, Ste. 2, SF, 415-565-1981, calvinfabrics.com; Bedding: Guy Cuccia; Bedding fabric: Cowtan & Tout, 2 Henry Adams St., Ste. 170, 415-863-3995, cowtan.com; Lamps: Phoenix Day Lighting, Blake House, 23811 Aliso Creek Rd., Ste. 171, Laguna Niguel, 949-831-8292, phoenixday.com; Art: Tim Bavington, Mark Moore Gallery, 2525 Michigan Ave., Ste. A-1, Santa Monica, 310-453-3031, markmooregallery.com.

PAGE 109 (EXTERIOR) Sculpture: *Indian #2 Bowman*, Yoram Wolberger, Mark Moore Gallery, 2525 Michigan Ave., Ste. A-1, Santa Monica, 310-453-3031, markmooregallery.com.

ALL WRAPPED UP

PAGE 110 (HANGING PRETTY) Manderley in claret: Graham & Brown, 3 Corporate Dr., Cranbury, NJ, 800-554-0887, grahambrown.com; Metal Collection: Houlés, Brunschwig & Fils, 2 Henry Adams St., Ste. 155, SF, 415-522-1622, brunschwig.com; Plumes tieback: Nobilis, Kneedler-Fauchére, 101 Henry Adams St., Ste. 170, 415-487-6180, nobilis.fr; Beaded tieback: Highland Court, Duralee Fabrics, 101 Henry Adams St., Ste. 100, SF, 415-861-8111, duralee.com; Natura Collection: Houlès, Brunschwig & Fils.

PAGE 111 (BALANCING ACT) Suzanne in white and gold: Marcel Wanders, Graham & Brown, 3 Corporate Dr., Cranbury, NJ, 800-554-0887, grahambrown.com; Beauchamp in purple metallic: Ronald Redding Designs, 750 Linden Ave., York, PA, 800-220-6730, ronaldreddingdesigns.com; Lounge collection: Houlés, Brunschwig & Fils, 2 Henry Adams St., Ste. 155, SF, 415-522-1622, brunschwig.com; Fig in pink: Cole & Son, Lee Jofa, 101 Henry Adams St., Ste. 490, SF, 415-626-6921, leejofa.com; Waimea in clove: Rapture & Wright, Lucy Rose Design, 2054 W. Pierce Ave., Chicago, IL, 773-278-2282, lucyrosedesign.com; Cardoon in samba spice and coco: Handmade Wallpaper, Lucy Rose Design; Oros in mink violet: Twenty2, Design Tex, 101 Henry Adams St., Ste. 212, SF, 415-864-4144, designtexgroup.com.

PAGE 112 (PRESENT DAY) Davidia: Osborne & Little, 101 Henry Adams St., Ste. 435, SF, 415-255-8987, osborneandlittle.com; Preclipse in twilight: Twenty2, Design Tex, 101 Henry Adams St., Ste. 212, SF, 415-864-4144, designtexgroup.com; Wild Flora in blue and green: Anna French, McRae & Co., 101 Henry Adams St., Ste. 480, SF, 415-626-2726, annafrench.co.uk; Erin: Madison & Grow, Walnut Wallpaper, 7424 Beverly Blvd., L.A., 323-932-9166, madisonandgrow.com.

PAGE 113 (SHOWERED WITH GIFTS) Enchant in gothic: Graham & Brown, 3 Corporate Dr., Cranbury, NJ, 800-554-0887, grahambrown.com; Eleanor: Madison & Grow, Walnut Wallpaper, 7424 Beverly Blvd., L.A., 323-932-9166, madisonandgrow.com; Fern & Allium in lime green and green: Seabrook Design Series, 1325 Farmville Rd., Memphis, TN, 800-238-9152, seabrookwallpaper.com; Lace Floral Silhouette: Seabrook; Hula in light green: Barbara Hulanicki, Graham & Brown; Viva in turquoise and silver: Barbara Hulanicki, Graham & Brown.

NEXT STOP: WONDERLAND

Interior Designer: Lara Fishman, Storm Interiors, 1715 18th St., Santa Monica, 310-295-1191, storminteriors.com.

PAGES 114-115 (DINING ROOM) Wingback chairs: custom, Storm Interiors, 1014 Amherst Ave., L.A., 310-295-1191, storminteriors.com; Wingback chair fabrication:

Structure Design & Sourcing, 3641 Tenth Ave., L.A., 323-731-9903; Dining table: custom, "Eternity" in walnut, Storm Interiors; Dining table fabrication: Structure Design & Sourcing; Chandelier: Lobmeyr USA, A. Rudin Showroom, 8687 Melrose Ave., Ste. G172, L.A., 310-659-2388, lobmeyrusa.com; Mirror: custom, Storm Interiors; Mirror fabrication: Campbell Glass, 4845 Exposition Blvd., L.A., 323-735-8734, campbellglass.com; Wallpaper: Lee Jofa, 8687 Melrose Ave., West Hollywood, 310-659-7777, leejofa.com; Rug: Diane von Furstenberg, 8407 Melrose Ave., L.A., 323-951-1947, dvf.com; Rug fabrication: The Rug Company, 8202 Melrose Ave., L.A., 323-653-0304, therugcompany.info; Silver bowls on shelves: Accessory Preview, 353 N. La Brea Ave., L.A., 323-931-2050, accessorypreview.com; Sconces: custom, Storm Interiors; Sconce fabrication: Lobmeyr USA.

PAGE 116 (STAIRWELL) Mirrors: vintage, Jefferson West Antiques, 9310 Jefferson Blvd., Culver City, 310-558-3031, jeffersonwest.com.

PAGE 116 (FAMILY ROOM) Sofa: custom, Storm Interiors, 1014 Amherst Ave., L.A., 310-295-1191, storminteriors.com; Sofa upholstery: Jonathan Custom Upholstery, 2808 S. Robertson Blvd., L.A., 310-559-5025; Sofa fabric: Pindler & Pindler, 8687 Melrose Ave., West Hollywood, 310-289-0200, pindler.com; Ottoman: custom, Storm Interiors; Ottoman fabrication: Jonathan Upholstery; Tea tray: custom, Storm Interiors; Floor pillow: custom, Storm Interiors; Floor pillow fabric: Lulu DK, Hinson & Company, 8687 Melrose Ave., Ste. B690, L.A., 310-659-1400; Lacquered table: custom, Storm Interiors; Pottery on table: Accessory Preview, 353 N. La Brea Ave., L.A., 323-931-2050, accessorypreview.com; Lucite nesting tables: Fat Chance, 162 N. La Brea Ave., L.A., 323-930-1960, fatchancemodern.com; Rug: Melrose Carpet, 7951 Melrose Ave., L.A., 323-653-4653, melrosecarpet.com; Cabinetry: custom, Storm Interiors; Lucite knobs: The Paris Apartment, 70 E. First St., NYC, 917-749-5089, theparisapartment.com; Chair: Modern One, 7956 Beverly Blvd., L.A., 323-651-5082, modern1.com; Lamp: Fat Chance; Roman shades: FT Window Designs, Northridge, 818-885-7313.

PAGE 117 (KITCHEN) Table: Olympic Ceramic Tile Bath and Kitchen, 4385 E. Olympic Blvd., L.A., 323-265-2323; Chandelier: antique; Chairs: custom, Storm Interiors, 1014 Amherst Ave., L.A., 310-295-1191, storminteriors.com; Chair fabric: Lulu DK, Hinson & Company, 8687 Melrose Ave., Ste. B690, L.A., 310-659-1400, luludk.com.

PAGE 118 (MASTER BEDROOM) Lounge chairs: custom, Storm Interiors, 1014 Amherst Ave., L.A., 310-295-1191, storminteriors.com; Lounge chair fabrication: Jonathan Custom Upholstery, 2808 S. Robertson Blvd., L.A., 310-559-5025; Pillows: custom, Storm Interiors; Pillow fabrication: Versai Fine Linen, 407 N. La Cienega Blvd., West Hollywood, 310-289-8111, versai-la.com; Lamps: Downtown, 719 N. La Cienega Blvd., L.A., 310-652-7461, downtown20.net; Side table: custom, Storm Interiors; Side table fabrication: Campbell's Glass, 4845 Exposition Blvd., L.A., 323-735-8734, campbellglass.com; Bench: custom, Storm Interiors; Bench fabrication: JC Cody, 7310 Fulton Ave., North Hollywood, 818-982-0321, jccody.com; Nesting tables: Modern One, 7956 Beverly Blvd., L.A., 323-651-5082, modern1.com; Glass bowl: Retro Gallery, 1100 S. La Brea Ave., L.A., 323-936-5261, retroglass.com; Mirror: custom, Storm Interiors; Mirror fabrication: Maria Apelo Cruz, 4314 Allott Ave., Sherman Oaks, 818-921-0530, apelocruz.com; Sconces: Paul Marra Design, 868 N. La Cienega Blvd., L.A., 310-659-8190, paulmarradesign.com.

PAGE 119 (NURSERY ROOM) Wallpaper and fabric on shades: Keith H. McCoy & Associates, 8710 Melrose Ave., West Hollywood, 310-657-7150; Chair: Jenny Bec's, 927 Montana Ave., Santa Monica, 310-395-9505, jennybecs.com, Fabric on chair: Scalamandré, 8687 Melrose Ave., Ste. B617, West Hollywood, 310-657-8154, scalamandre.com; Pillows: Urban Outfitters, 7650 Melrose Ave., L.A., 323-653-3231, urbanoutfitters.com; Window seat: custom, Storm Interiors, 1014 Amherst Ave., L.A., 310-295-1191, storminteriors.com; Bench fabric: Scalamandré; Shelving: Pottery Barn, 1 E. Colorado Blvd., Pasadena, 626-577-1474, potterybarn.com; Baskets: custom, Storm Interiors; Bed: Jenny Lind, Thea Segal Designs, 11740 San Vicente Blvd., Ste. 115, L.A., 310-207-2577; Bedding fabric: Lulu DK, Hinson & Company, 8687 Melrose Ave., Ste. B690, L.A., 310-659-1400, luludk.com; Chandelier: custom, Storm Interiors.

PAGES 120-121 (POOL) Cushions on chairs: custom, Storm Interiors, 1014 Amherst Ave., L.A., 310-295-1191, storminteriors.com; Cushion upholstery: Jonathan Custom Upholstery, 2808 S. Robertson Blvd., L.A., 310-559-5025.

PAGE 121 (POOLHOUSE) Walls: Astek Wall Covering, 15924 Arminta St., Van Nuys, 818-901-9891, astekwallcovering.com; Floor tile: Creative Environments, 8687 Melrose Ave., Ste. B103, West Hollywood, 310-652-3713, creativeenvironmentsinc.com; Bed: Pottery Barn, 1 E. Colorado Blvd., Pasadena, 626-577-1474, potterybarn.com; Slipper chairs: vintage, 9608 Venice Blvd., Culver City, 310-838-0104, french50s60s.com; Pillows: custom, Storm Interiors, 1014 Amherst Ave., L.A., 310-295-1191, storminteriors.com; Pillow fabric: "Moondance," Lulu DK, Hinson & Company, 8687 Melrose Ave., Ste. B690, L.A., 310-659-1400, luludk.com; Table: custom, Storm Interiors; Mirror: Rubbish, 1627 Silver Lake Blvd., 323-661-5575; Lamp base: Jefferson West Antiques, 9310 Jefferson Blvd., Culver City, 310-558-3031, jeffersonwest.com; Lamp shades: custom, Storm Interiors; Side table: custom, Storm Interiors.

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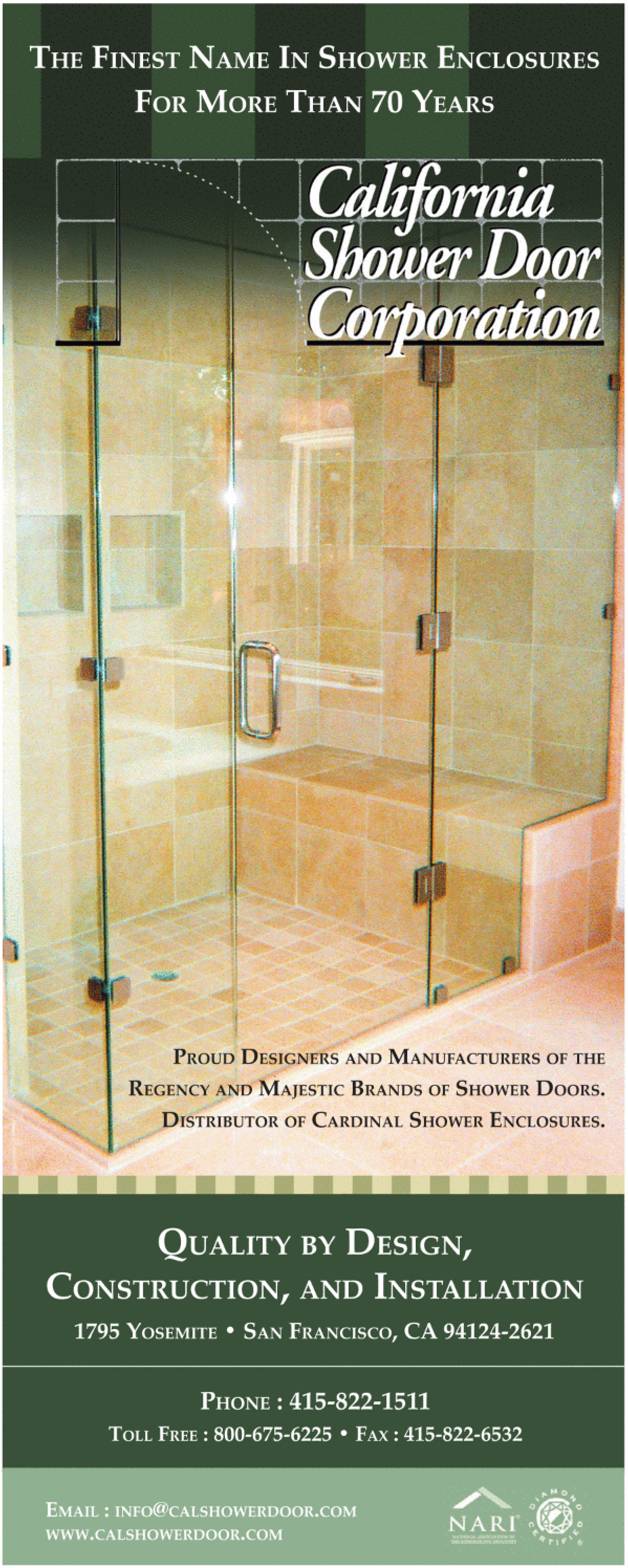

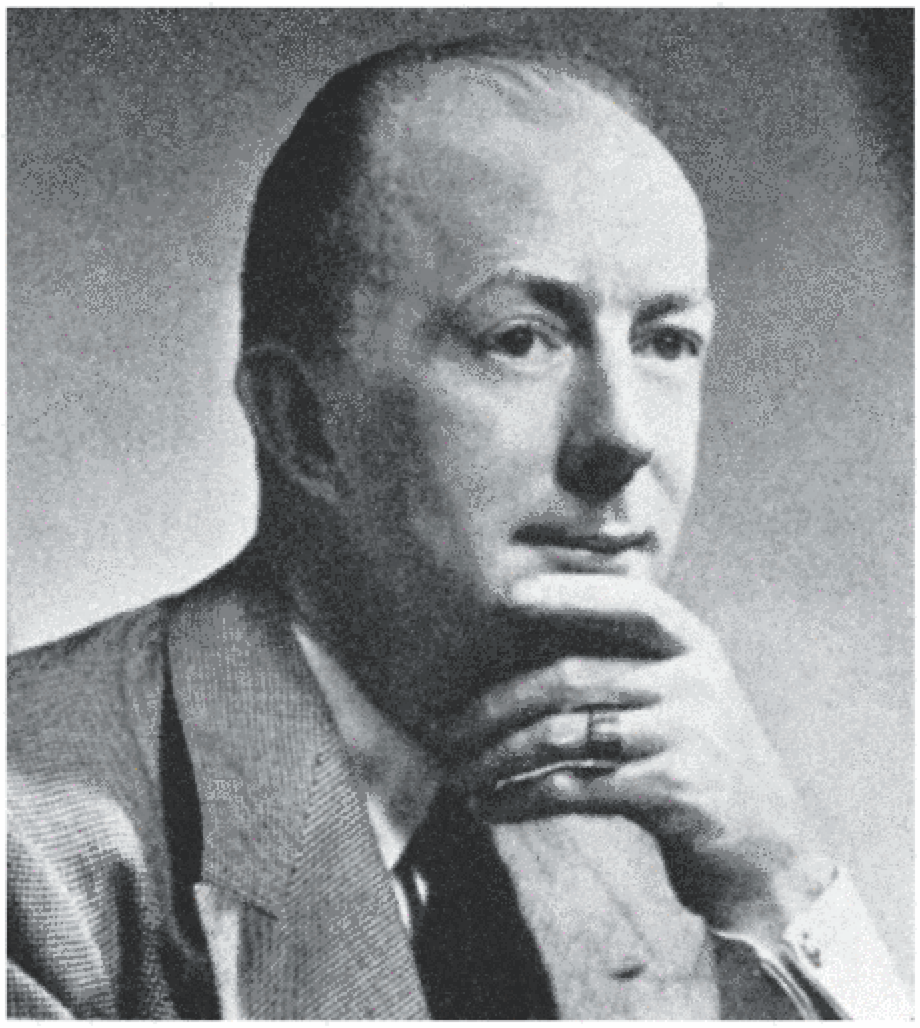

THE ADVOCATE

T.H. ROBSJOHN-GIBBINGS CREATED GLAMOROUS CUSTOM FURNISHINGS THAT SPOKE TO THE PRESENT WHILE GRACEFULLY REFERRING TO THE PAST. BY JULIE DYER

In 1938, the designer T.H. Robsjohn-Gibbings completed his grandest design, the Bel Air estate known as Casa Encantada. The rooms were filled with columns, urns on pedestals and 200 pieces of custom furniture that mixed ancient design ideas and modern lines. One of the most sought-after tastemakers of his time, Robsjohn-Gibbings advocated a contemporary yet classic approach with iconic pieces including his Klismos chair and essay collections such as his 1944 manifesto, *Goodbye, Mr. Chippendale*.

Born in London in 1905, Robsjohn-Gibbings (known as Gibby) got his start designing interiors for passenger ships. He then worked for a London antiques dealer, where he developed a distaste for interiors that were an "indigestible mixture of Queen Anne, Georgian and Spanish styles." After a visit to the British Museum—and an inspiring encounter with ancient Greek relics—Robsjohn-Gibbings decided to set out on his own. Debuting in New York in 1936, his graceful collection of custom furnishings—made with sumptuous materials such as raw silk, leather and burl wood—were displayed in a showroom of luxurious simplicity, finished with waxed plaster walls and bronze doors. The look was an elegant bridge between the new modernism and the ornate past. Robsjohn-Gibbings' early private clients included Elizabeth Arden and Doris Duke, but he brought his fresh sensibilities to a wider market through the Michigan furniture manufacturer Widdicomb, for which he designed a large collection over the course of a decade.

London transplant Robsjohn-Gibbings called for "a declaration of independence for the American house." LEFT: His classic 1936 Klismos chair is in the collection of the Metropolitan Museum of Art.

In 1965, Robsjohn-Gibbings retired to Athens, where he designed a home for Aristotle Onassis and created a line of Greek-reproduction furniture for Saridis that is still in production. Auctioned by Sotheby's in 1980, his Casa Encantada furnishings are highly sought after today. ■

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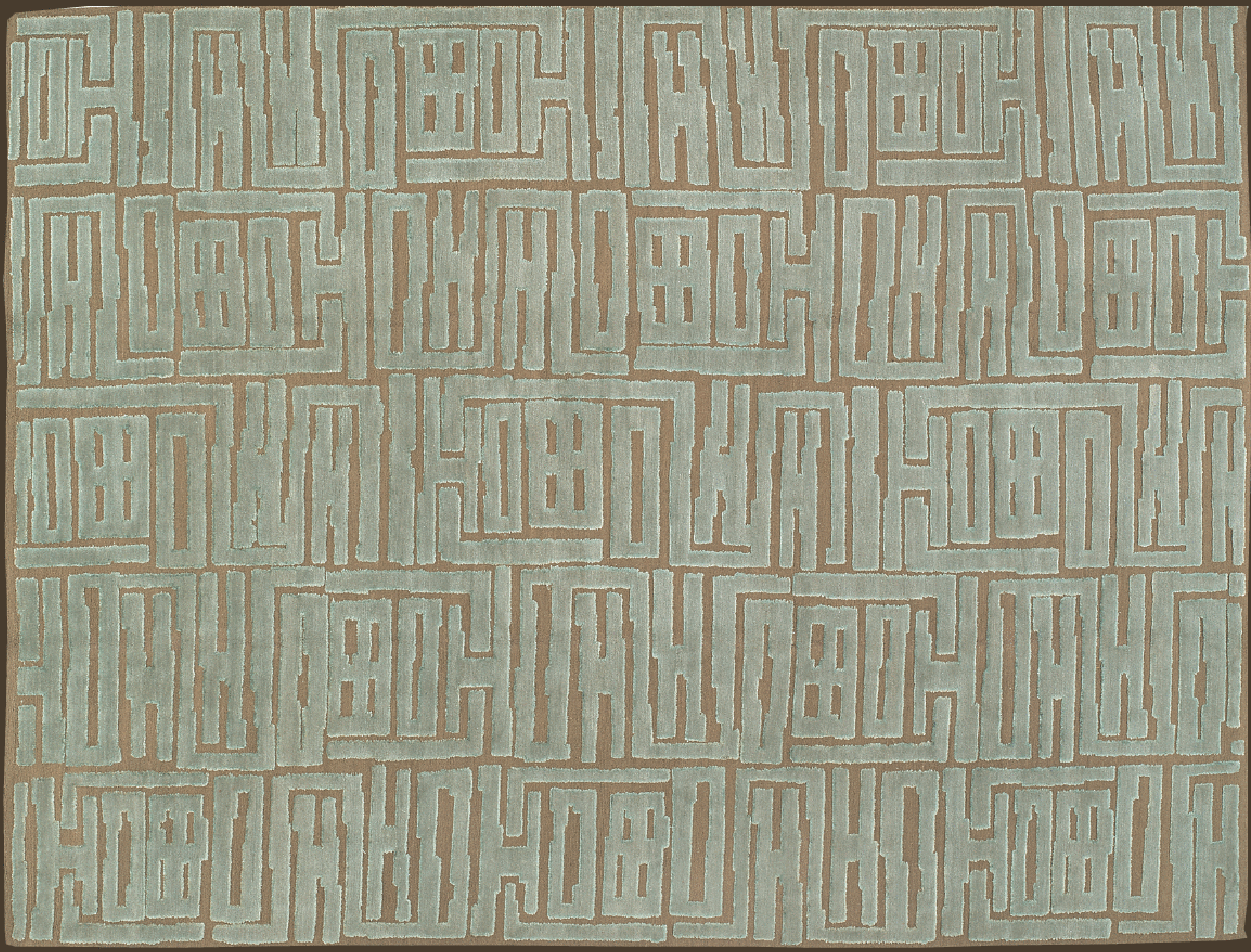

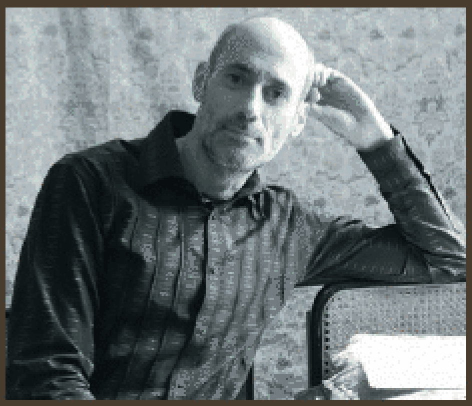

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